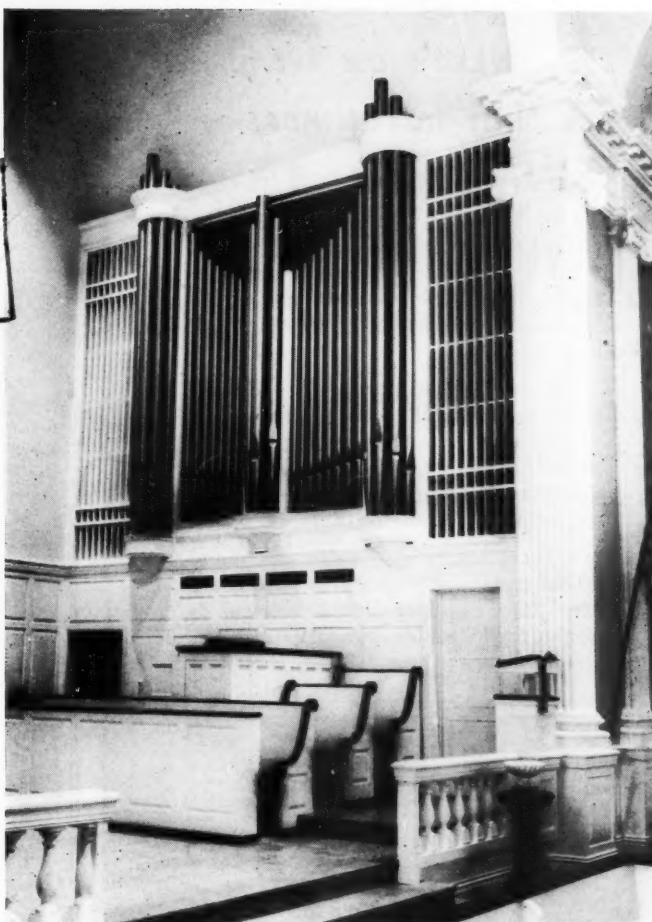


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The American Organist

MARCH, 1952

Vol. 35, No. 3 - 30¢ a copy, \$3.00 a year

This issue on the press April 28, 1952

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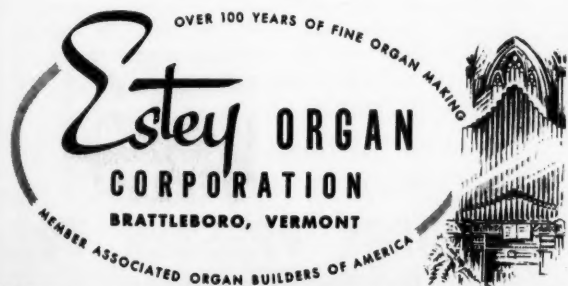


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Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

Since all these things were reviewed in our February pages we follow our usual custom of giving Mr. Goldsworthy's reviews in this issue. An organist whose church is rich enough to afford all the good music reviewed here each month is fortunate beyond measure; one who is too indifferent to make his own record of things to buy at some future date is not as industrious as T.A.O. believes most of its readers are. Music publishers have their troubles too; some of the music of our current reviews came so late as to be unavailable for review in any earlier issue.

EASTER MUSIC

A1E—Alison Demarest—"He is not here but is risen," A, 3p, Canyon 22c, a work in which the desire to be modern almost destroys a good anthem for juniors; melody good, alto counter-melody good, and a fine climax. But how the composer expects children to hold a top E, with an accompanying chord F-C-F-B, is more than we can understand; it seems so useless. Look the work over; if you like it as we did, then change that chord as we would.

AE—Mary Ann Eager—"Rejoicing in the risen Lord," Af, 7p, Morris 20c, a short Easter anthem, original melody, nice moving parts, with a series of imitating alleluias. Fresh, brisk rhythm. Worth inspecting. It has a definite piano accompaniment (done to imitate 'cathedral chimes,' which you will have to forego on the organ) but which is easily adapted.

*AOS—Ancient-comp.Cozens—"Road to Calvary," 10p, u, Concordia 25c for vocal score, \$1.00 for complete score. Mr. Cozens has here done a job for which we should all be profoundly grateful. There are so many pitiful services during Holy Week, amateurishly drawn up and performed, that we approach most of them with dread. Mr. Cozens has portrayed the 'Road to Calvary' with ten appropriate readings from the Bible, followed by ten Bach chorales interpretive of the readings. A poor choir can do them, a good choir will do them with tender pathos. On the practical side.

FOR SPECIAL OCCASIONS

AP—Dr. Healey Willan—"Hosanna to the Son of David," Dm, u, 7p, Concordia 24c, one of the most useful things to come from the pen of Dr. Willan in many a day. He states his theme in the opening phrase, and works it out in a delightful fashion, albeit simply done. This is followed by a short fugal opening on "Hosanna in the highest," building up to a bright strong ending. Good and not too hard. Get it.

A6S—Austin C. Lovelace—"Carol of the Mother," Ef, 6p, Gray 18c, a quiet carol anthem for Mother's Day, with a quaint melody, unexpected resolutions, and questioning solo bits for the alto. The text is tender, nostalgic, vividly descriptive, with decided human appeal. Much above the average, both textually and musically.

AS—Everett Titcomb—"God is gone up," D, 12p, Gray 20c, in two definite sections, one based on Psalm 47, a strong, vigorous movement with numerous trumpet calls in the accompaniment, a straight-forward burst of praise; the other a melody based on "Ye men of Galilee why stand ye gazing," with soft accompanying alleluias building up to a climactic series of alleluias. A bit long, but interesting throughout.

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HYMNTUNE PIECES

Dr. Roberta Bitgood—Siloam Choralprelude, D, 3p, me, Gray 75c, tune in the pedals, and during the last chord the Chimes are to be struck twice on D.

Rolande Falcinelli—Chorals d'Orgue, Five, 38p, md, Bornemann-Gray \$4.00, a page of preface in French, the titles: O Sacrum Convivium, Recolitur Memoria Passionis Ejus, Mens Impletur Gratia, Et Futurae Glorae Nobis Pignus Datur, Alleluia. It's all in good contrapuntal style, the scores quite open, in today's customary French manner, and suitable only for certain types of services; play it in a recital and this reviewer will walk out. The sheet is much larger than American standard music; it would be a help if importers of such over-sized materials were to send them to the printer and have them cut down as far as possible to meet the American organist's filing system. Why do the French so grievously waste paper? Have they a lot more money than we Americans?

Chester Kingsbury—When Morning Gilds the Skies, 6p, me, Gray 75c, called a hymn fantasia, for your services when that hymn is used.

Karg-Elert—Choralpreludes, Two, 3p, me, Grand Orgue 80c for both in one cover; English titles here: Glory Be to God on High, All Depends on God's Blessing.

Max Reger—As Jesus Stood Beneath the Cross, Gm, 4p, e, Grand Orgue 80c, a study in rich harmonies of the kind everybody likes; not only ideal church music but more than good enough for a church-recital.

ORGAN AND TRUMPET

Bach-ar.Biggs—Cantata 79: Now Thank We All Our God, G, 4p, e, Mercury 75c including the sheet for trumpet; so arranged that the theme can be played either in the Pedal Organ or by the trumpet, or can be done by piano & trumpet.

PIANO AND TWO TRUMPETS

*Bach-ar.Biggs—Cantata 146: My Spirit be Joyful, D, 7p, md, Mercury \$1.50 including sheets for the two trumpets. This one you can play on the organ, though the arrangement is for piano. Here Bach gives some rather sprightly and entertaining music.

ORGAN INSTITUTE QUARTERLY

A periodical for serious organists

Vol. 2, No. 1, Winter 1952, is 6x9, 36 pages, paper-bound, \$1.00 a year, with articles by Louis L. Balogh on The Short Octave, Rowland W. Dunham on Piano Practise for

Organists, Arthur Howes on Organ Tone Compared with Tones of Other Instruments, Ernest White on The Great Organ, and full-page pictures of an old Prague console, Wilfrid Pelletier, Ernest White, and the case of a Prague organ. The publication is obviously a part of the work of Organ Institute with all the unbending idealism rightly surrounding it, a compliment to the organ world, a credit to its staff, and if it's not worth a dollar a year to you, you're in the wrong business.

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Some Music Reviews

By Dr. ROLAND DIGGLE

Who says what he thinks without apologies

Dr. Robert Leech Bedell—*L'Heure Mystique*, 4p, Gray 75c, a short number in typical Bedell style that should make a real appeal to Catholic organists. Quite easy, it will prove practical in many ways.

Dr. Roberta Bitgood—*Siloam Choralprelude*, 3p, Gray 75c, a short ditty on a weak tune, nicely done but too short for practical use.

Rolande Falcinelli—*Chorals, Five, for Organ*, 40p, Borne-mann-Gray \$4.00, for top-notch performers, modern French music at its best, the most interesting & worthwhile organ music that has come from that country in a decade or more. The second and the fifth are brilliant & exciting and would make excellent recital material; all are worth playing but are not for everyone. If you like good modern French music, by all means get them; if not, save your money.

E. Arne Hovdesven—*Meditation on a Rose Window*, 6p, Gray 75c, a delightful piece of writing which every organist will enjoy playing and which every listener will find helpful. It is an ideal service prelude and I recommend it highly. Fairly easy, calls for modest registration to make it effective, the music speaks for itself; we shall look forward to more music from this composer.

Chester Kingsbury—*When Morning Gilds the Skies*, 6p, Gray 75c. I am getting a little tired of pieces written on this tune which, after all, is not too good. However, here it is again and it has its moments.

Frederick C. Schreiber—*Fantasia*, 16p, Gray \$1.25, a rather long-drawn-out work that contains much excellent writing, fairly difficult; its success would largely depend on the musicianship of the performer, especially in registration. It is recital music; a Kraft or Markey could no doubt make a stunning number of it.

Dr. Leo Sowerby—*Wedding Processional*, 8p, Gray 75c, an unsowerby piece of writing that comes somewhat as a surprise. Needless to say it is well-written with many points of interest and would make a good postlude. As a wedding processional I have my doubts; of the thousand or more weddings I have played I can remember only two where I might have been allowed to play it. However it is there if you want it for that purpose; anyway there are

other uses for it than for weddings.

Dr. Leo Sowerby—*Whimsical Variations*, 16p, Gray \$1.50. This is the Sowerby we know; here he gives us a jolly recital number that deserves a wide hearing. Compared with many of his recent things, this is fairly easy to play. The writing is transparent and there is no overloading of chords or thick part-writing. It needs a good instrument and a light-fingered player; given these, it should prove an instant success. If you give recitals, by all means look this over.

Powell Weaver—*Still Waters*, 6p, Gray 75c, a quiet little tone-poem depicting a verse from Psalm 23—"He leadeth me beside the still waters, He restoreth my soul." Easy, effective on a small instrument; Chimes may be introduced. Makes a nice service prelude.

CHORAL & ORGAN GUIDE

Vol. 5, No. 1, 52 pages, paper-bound, published monthly, we believe at 166 West 48th St., New York 19, N.Y., \$3.00 a year, replacing or continuing the former *Choir Guide Magazine*; Roy Anderson editor.

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General Service Music

The reviewer this month faces a stack of 131 compositions awaiting report. No human being could live through that ordeal and still have something intelligible to say about the 131st work. We accordingly select as best we can, first being honest enough to provide review service for our advertisers, letting those wait who don't value T.A.O. readers enough to try to reach them; as always, any work of preeminent values is reviewed first regardless of all else. Consult the abbreviations published on the Index Page each month; even a child's mind should be able to grasp them all at the second try; they give a lot of information in exceedingly small space. To them we this month add another, for the benefit of those wanting unaccompanied antbems; 'pu' means Perhaps Unaccompanied or Partly Unaccompanied; as always, 'u' means the reviewer considers it best if Unaccompanied.

*A6—Ancient-ar.Hilty—"Let all mortal flesh," Dm, ssatbb, me, 11p, J. Fischer & Bro. 25c, text from St. James Liturgy, opens with a grand unison for men's voices in truly liturgical mood; then the arranger takes a hand and treats his materials to his own devices, producing something of exceptional merit for all choirs. If you do not like the artificial dissonances forced in here & there, or the consecutive-fifths in the bottom octave for the left hand, both unpleasant effects are ridiculously easy to cure. And since the reason for the ugliness is not apparent in either text or theme, most organists will work the cure and have an anthem of top quality.

*A—Ancient-ar.Roff—"Chorales, five, from 16th and 17th centuries," 8p, e, pu, Concordia 25c; one of them is helplessly hard but the other four make church music of a high order of merit for every type of choir.

A—Bach—"One thing's needful," D, pu, 3p, me, Concordia 16c, a splendid reverent piece of music that sounds considerably more modern than the era from which Bach borrowed the tune; if those tiresome holds at the end of every sentence are ignored, it is then recommended for all types of choirs and congregations.

A8—Jean Berger—"Psalm 13," Cm, 11p, pu, md, J. Fischer & Bro. 25c, filled with harsh dissonances, changes of rhythmic pulse, divided parts, and all the rest; look it over for yourself, as the Reviewer would sacrifice whatever confidence he has

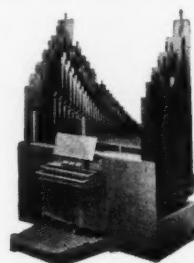
in his honesty if he praised such things for church use; there are organists who like them and have their congregations trained to accept them: this listing is included for their benefit.

A6—Dr. Joseph W. Clokey—"In Christ there is no East or West," G, ssatbb, 5p, e, J. Fischer & Bro. 18c, J.Oxenham text, and here's the way to write an anthem when an inspiration has not yet arrived; it combines workmanship—in which sphere Dr. Clokey is a master—and musical feeling, in which he also is master; the result is a thoroughly good anthem for all types of competent choirs. Note how he gives brief unaccompanied phrases alternately with the instrument. If you want to get away from sing-song simplicity and still not go wild, get this.

A6—Dr. Joseph W. Clokey—"Why art thou cast down," Fm, ssatbb, 6p, md, J. Fischer & Bro. 18c, another good one but possibly for more advanced choirs; it's supposed to be in 6-4 rhythm but actually the words take precedence and the rhythmic pulse gets lost, as it so often should in church music

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A3—Katherine K. Davis—"Our God is a Rock," Dm, sab, 8p, me, Birchard 18c, opens with a 3-4 melody accompanied only by the same notes as a melody in octaves, and then goes 3-part in a merry rhythmic manner that will make the old codgers down in the pews want to do a jig. There are still many churches where that kind of music is the only kind they can digest.

AW3—Ewald V. Nolte—"Dear Christians one and all rejoice," Af, 6p, ssa, me, Concordia 18c, and since the accompaniment merely tags after the voice-parts you can take it unaccompanied and enjoy yourself. But this man knows how to write for voices, so if you want to be a composer, buy it and see how he does it. Actually it is acappella music, and grand too. Really not difficult but as good a test as I ever saw for the competence of an organist. Oh yes, you're working for your congregation too, aren't you? Never mind, this will be grand for them.

A6(J)—Dr. Carl F. Mueller—"O come let us sing," A, 9p, e, Carl Fischer 20c, Psalm text, for combined adults and 2-part juniors, 6-8 rhythm, a jolly tune breathing happiness, one section using the juniors in a high descant with fine effect, another section in fugue-like treatment, and lots of other things the fond parents will approve when junior is up there doing his stuff. Dr. Mueller knows how to handle these combinations; he's been expert at it for years.

A—William A. Goldsworthy—"Fight the good fight," D, 8p, pu, me, Gray 18c, a fine thing to wake up the congregation and try to make them willing to do something about the things Christ told them to do. Begin with strong organ on the first two measures and then let the choir go on unaccompanied, resuming with full-organ on the bottom of page 2, measure 2, beat 2. This isn't Mr. Goldsworthy's best by any means but for any good choir it will be grand, especially if you treat that accompaniment as an entity in its own right instead of merely as an instrument to keep faulty voices going.

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T. SCOTT BUHRMAN

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. M—Mother's Day.
C—Christmas. N—New Year.
E—Easter. P—Palm Sunday.
G—Good Friday. S—Special.
L—Lent. T—Thanksgiving.

After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.
s, a, t, b, l, m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).
o, u.—Organ accompaniment, or unaccompanied.
pu—Partly or perhaps unaccompanied.
e, d, m, v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.
3p.—3-part writing, etc.
A, B, m, Cs—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Native.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. I.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
l—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p.—3 pages etc.
p—Piano. 3p.—3-part, etc.
Hyphenating denotes duets, etc.

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MARCH 1952

No. 3

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THE BALDWIN ELECTRONIC
in the R. G. Schmid residence, Sacramento, Calif., console in right corner, television in left, Baldwin tone-cabinet in attic behind thin-stone grille over the fireplace, room of redwood, end wall of Roman brick and flagstone, materials of Mr. Schmid's engineering profession.

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THE AMERICAN ORGANIST, March 1952

An Organ with Something New Added

By H. LEROY BAUMGARTNER

An early T.A.O. specialist, now on Yale University Faculty

IN AUGUST 1951 T.A.O. Senator Richards provides a description and critical appraisal of this organ. Written after a painstaking examination of nearly two hours, the article represents the viewpoint of an impartial expert who had no part in planning or finishing the organ. Senator Richards' opinions are always interesting and worthy of respect, and I am conscious in reading his criticism, of a special effort to be fair in judging an organ which departs in certain particulars from his own well-considered standards. Having learned "from well-informed sources" that the stoplist as originally published [not by T.A.O.] has disturbed the equanimity of various important people including an eminent builder across the Atlantic, I beg to add my two-cents' worth of comment from the viewpoint of one who has played and lived with this organ from the date of its completion.

I can well understand how this organ, if judged solely through the stoplist, might seem to be a strange hybrid. How else might one account for a classic Positiv of seven voices accompanied by a Choir Organ with as many borrows as independent voices, or a Great Organ with two of its nine stops derived from a unit in the Swell? A purist's nightmare, no doubt, but I maintain that this organ, like any other, must be judged by the sound of the whole organ, its individual divisions, and its many smaller combinations, rather than through purely theoretical considerations. Since I must bear the major responsibility for the final version of the plan, I think it fitting that I tell how two very different types of design came to be combined and how the combination is working out in practise.

Senator Richards has stated that post-war inflation and budgetary difficulties forced a drastic curtailment of the plans originally discussed with G. Donald Harrison some seven years ago. Even the addition of \$10,000. to a budget based on an early estimate failed to solve our problem. After various substitutes for the original plan had been considered and rejected, Aeolian-Skinner finally built the organ in accordance with a compromise plan which I suggested.

Mr. Harrison has been generous or discreet enough to say I designed the organ. While the plan departs from his usual procedure in that it is not a Straight Organ, it should be noticed that the differences between this plan and his favorite type of 3m design are far less in extent and importance than the points of likeness. My aim, in fact, was to obtain as much of his characteristic ensemble and distribution of material as our budget could pay for, and limit any compromises to stops which would have little or no effect on the sound of full-organ.

Examination of the plan will show that the Swell lacks nothing essential for a satisfactory full-Swell and that the Positiv is irreproachably classic. The Great, having only six voices of its own, appears small on paper, but there is nothing small about its sound. If there had been no lack of money, we would almost certainly have added 8' and 4'

Mr. Baumgartner always figured it was better to think for himself than believe all he was told; he is still doing it, grandly T.A.O. thinks. Here is one of the results in an interesting and unusual stoplist in an era of very tight money.

flutes and an independent double to the Great. It is true that we could have had an 8' Bourdon instead of a Montre, but I felt, in view of the presence of an 8' Singendgedeckt in the Positiv, which would be available on the Great manual when desired, that the independent 8' flute might be spared for the sake of obtaining a second 8' open of quite different character from the Principal. My thanks to Joseph S. Whiteford for recommending the Montre; as things have worked out, I am delighted to have this fine voice and would not willingly part with it for any price. I do not seriously miss a 4' flute on the Great because I can usually draw the Positiv Nachthorn when I need something less than the 4' Octave; the Nachthorn, moreover, provides an ideal 8' solo flute when coupled to the Great at sub-octave.

Borrowing the Rohrbordun from the Pedal and Swell to serve as the Great double is not so easily defended, since any experienced designer would prefer an independent Quintaten, Violone, large Gemshorn, or Spitzfloete; my defense is that money had to be saved somewhere and that a compromise in the least-used stop of the Great seemed to be the least objectionable. Actually the double on the Great is rarely drawn unless one is playing well up on the keyboard, in which case the tone quality of the Rohrbordun is quite acceptable. Furthermore, as Senator Richards points out, one can "broaden and solidify the Great ensemble to an amazing degree" by adding the Positiv-to-Great 16' coupler. I therefore consider that it is justifiable under these circumstances to use a borrowed Rohrbordun as a double for the Great rather than to have no double at all or be forced to omit a few unison voices elsewhere to provide an independent double.

The impact of enforced economy is most apparent in the Choir Organ, which has fewer pipes than any other division and was built with the money which could be scraped together after providing for a fairly normal Pedal, Great, Swell, and Positiv. Is the Choir too small for any use? Do the five borrows have any undesirable effect on full-organ or any substantial combination? My answer to both questions after five months' experience in playing this organ is a resounding "No!"

In the first place, the Choir already has four voices. Viola, English Horn, and Koppelfloete, produce an effective small ensemble and combine beautifully with the Positiv which stands directly in front of the Choir. Had there been no unification whatever, we should have provided some soft 16' stop in the Choir chamber for use on the Pedal and as a Choir double. Extending the 16' Erzähler

Data by Mr. Baumgartner
NEW HAVEN, CONN.
Church of the Redeemer
Aeolian-Skinner Organ Co.
Installed, 1951
Stoplist, H. Leroy Baumgartner
Finishing:

Flues, Herbert Pratt
Reeds, Ralph Bolton
(All the Pedal stops and the manual stops marked * are wired as couplers in the console, thus requiring no unit relays for the several divisions.—H.L.B.)
V-36, R-43, S-53, B-15, P-2682.
PEDAL: V-6, R-6, S-14.
16 Contrabass 32
Rohrbordun (in Swell) 73
Erzaehler (in Choir) 85
8 Principal 44
(Rohrbordun)
(Erzaehler)
5 1/3 Quint 32

4 (Principal)
(Rohrbordun)
16 Bombarde (in Choir) 73
(Clarinet-S)
8 (Bombarde)
4 (Bombarde)
(Chimes-G)
GREAT: V-6, R-9, S-9.
16 (Rohrbordun-P)*
8 Principal 61
Montre 61
(Rohrbordun-P)*
4 Octave 61
2 2/3 Quint 61
2 Superoctave 61
IV Fourniture 244
Chimes 20 or 25
POSITIV: V-7, R-9, S-7.
8 Singendgedeckt 61
4 Nachthorn 61
2 2/3 Nasard 61
2 Blockfloete 61

1 3/5 Tierce 61
1 1/3 Larigot 61
III Cymbel 183
SWELL: V-12, R-14, S-13.
8 Spitzprinzipal 68
(Rohrbordun-P)*
Viole de Gambe 68
Voix Celeste 68
4 Prestant 68
Holzfloete 68
2 Spitzfloete 61
III Plein-Jeu 183
16 Clarinet 68
8 Trompette 68
Oboe 68
Vox Humana pf 68
4 Clairon 68
Tremulant
CHOIR: V-5, R-5, S-10.
16 (Erzaehler-P)*
8 (Erzaehler-P)*
Kleinerzaehler tc 49
(Rohrbordun-P)*
Viola 68
4 (Erzaehler-P)*
Koppelfloete 68
8 (Bombarde-P)*
English Horn 68
4 Rohrscha'mei pf (3
Tremulant

COUPLERS 26:

Ped.: G. S-8-4, C-8-4, V.

Gt.: G. S-16-8-4, C-16-8-4, V-16-8.

Sw.: S-16-8-4.

Ch.: G. S-16-8-4, C-16-8-4, V.

Crescendos 3: G. S. Register.

Combons 38: P-6, G-6, S-6, C-6.

Couplers-4, Tutti-10.

Ensembles 1: Full-Organ.

Reversibles 8: G-P, S-P, C-P, V-P.
S-G, C-G, G-C, S-C.

Cancels 9: P, G, S, C, V. To-Pedal
Couplers, Two-Section Manual Couplers.

All Two-Section Couplers, Tutti.

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a Congregational church with the delightful Episcopalian manner of seating the choir, thus totally avoiding the now out-of-style sit-and-stare manner so distressing to educated churchmen; organ on both sides of the chancel, console to your right, organist facing toward congregation.

to provide very soft 8' and 4' stops on the Choir certainly multiplies its usefulness in soft combinations although it adds nothing to any loud combination. Even if there had been money enough to provide a few soft 8' and 4' voices on the Choir, they could have had no effect on the total ensemble because one can never hear a soft tone when a loud one of the same pitch is being played. The Bombarde unit, on the Pedal at 16-8-4 and on Choir at 8', was placed in the Choir mainly to have it under dynamic control, but I have found a thrilling ensemble is produced by combining the Choir Bombarde at 8' alone with Viola, Koppelfloete, and English Horn coupled as a group at 16-8-4.

There are no unit relays for any of the extended stops in this organ. Cables for Rohrbordun, Erzaehler, and Bombarde run directly from windchests to console like the cables for Great, Swell, Positiv, and Choir, and are wired in the console like ordinary couplers. For convenience the unified stops appear on the face of the console in the form of knobs, but the mechanism for making them sound is exactly the same as that used for couplers. This method of wiring has often been used for Chimes and has become fairly common in dealing with a manual extension of a

Pedal reed—for example, an 8' Bombarde wired to Great or Choir to serve as a dominating solo stop in the absence of an independent Solo division. It is this wiring which makes it possible to use the Bombarde at 8' alone while the straight stops of the Choir are made to sound, when desired, at the unison, octave, or suboctave, or any combination of these pitches. Applying this method of wiring to the Erzaehler and Rohrbordun makes it possible to play the Rohrbordun at 8' on all the manuals and to play the Erzaehler at any of three pitches on the Choir in combination with the straight stops of the Choir and with the Rohrbordun, which is located in the Swell chamber on the opposite side of the chancel. Among the beautiful combinations obtainable through this wiring scheme the following should be mentioned:

1. Erzaehler 8 & 4 with Koppelfloete at 8 through the C-C 16 & 8 couplers.

2. Erzaehler at any of its three pitches, with 8' Viola or Rohrbordun.

3. Rohrbordun at 8, with Koppelfloete at 8, 4, or 2, or any combination of these pitches.

To obtain combinations approximating these in any

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Pedal at
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straight Choir Organ would require twice as many pipes and much more money.

Many have long contended that little or no money can be saved by unification. I agree that a unit chest may cost more than a straight, but it must not be overlooked that in many straight organs the first twelve to twenty-four pipes of all 16' ranks are placed on separate chests as a matter of course to provide speaking-room and easy access to the pipes, and that any pipes belonging normally to a manual division and borrowed to the Pedal must have some kind of unit mechanism for all the pipes involved in the transfer to the Pedal. This means 44 magnets for any voice played on the Pedal at two pitches, 56 for any played at three. To extend a 16' rank of 68 pipes to make it available as an 8' manual stop wired as a coupler, it is necessary only to add five small pipes and to provide either 29 or 17 magnets beyond those needed for the Pedal borrows; to make it available on a manual at 4' it is necessary to add twelve more pipes, magnets, and valves.

If one had to provide a relay for each manual division in which any extension is to be made, too much money would be consumed, but I am convinced that there is no real need for a relay when manual extension is applied only to voices which would be made available on the Pedal at two or three pitches in any event. By eliminating unit relays altogether—a procedure used in some small unit organs and now quite commonly applied in the Pedal of organs rated as straight—the designer and builder have only to reckon with the initial cost of the extension (chest, pipes, magnets, cable) and the subsequent cost of wiring in the console, which should be exactly the same as for any ordinary coupler. Even this additional mechanism would be uneconomical if one were planning to obtain but one extension or borrow, but I believe the cost of this much mechanism may be fully justified in dealing with a few voices which may yield four or five valuable stops each.

I am not advocating a return to the unit principle of the 1920's. I do feel however that a designer, when confronted with a choice between using some stop-couplers (mainly in the Choir) and losing the Positiv as a separate unenclosed division, is fully justified in choosing the former alternative. I am also convinced, after making many experimental plans for smaller 2ms & 3ms that a very limited application of the stop-coupler principle in organs otherwise designed on straight lines is worth considering in these days of high prices and scarce materials. As things worked out in the Church of the Redeemer, I am confident the builders will never need to feel ashamed of this experiment. I hope this will not be the last example of their delivering "a lot of organ, a lot of really good organ" for a price comparable with that paid for this one—the most versatile organ of anywhere near its size I have ever had

the privilege of playing.

This organ contains several devices I have long wanted which the builders made for the first time at my request. By a set of switches in the recorder-board (located in a wall panel only a few feet from the bench) it is possible to set any one of the six Pedal combinations to operate from any manual piston. The console-control for this Selected Pedal consists of a pair of on/off buttons at the left of each manual. Through this arrangement it is optional whether one sets a Pedal combination to operate with any manual piston, and it is optional when playing any piece whether one uses or does not use the setting made at the board. It is also possible in the recorder-board to set several fixed coupler combinations to operate when desired from the manual pistons. For the manual pistons the available pre-set combinations are:

1. S-P-8 exclusive—which puts on this particular coupler and takes off all other to-Pedal couplers.
2. All to-Pedal couplers off.
3. G-P-8 exclusive.
4. All to-Pedal couplers off.
5. All to-Great couplers off.
6. C-P exclusive.
7. All to-Pedal couplers off.
8. All to-Choir two-section couplers off.

At the console the selected coupler-controls are available through on/off switches in the left key-cheeks. A piston under the Great provides for Positiv only on Great, and another does the same for the Choir. A hitch-down pedal makes it possible to operate the Register Crescendo with or without the usual unison couplers.

The cancel for the Pedal Organ is duplicated by a toe-stud, convenient when wanting to silence the Pedal Organ and use its clavier through couplers to play a manual theme or a manual solo voice, as in some fugues, etc.

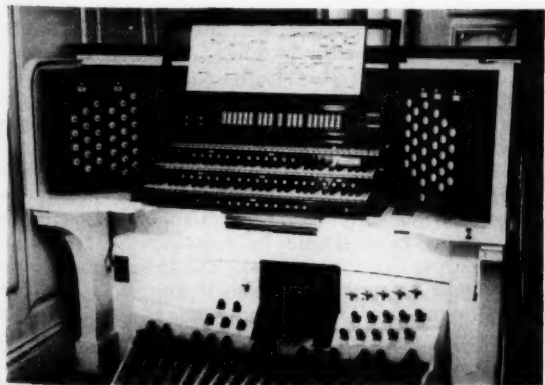
An automatic device attached to the Register Crescendo and the full-organ Ensemble restores any unison action line that may have been cut by a unison-off, and cuts out all Tremulants, celestes, and percussion. A pair of buttons in the right Great keycheek brings on either the set of 20 Chimes from a former organ or the 25-note Schulmerich Electronic Carillon.

Some may object to the cost of the 10 tutti combons, but if they were playing the organ, they might find as I have that every one of the ten is needed for an hour's recital program. Many of my pet mechanical devices are considered superfluous by some, and I can well believe that there are organists who would never use either the ten generals in any one program nor avail themselves of my optional Pedal and coupler controls, either because they have little interest in registration or care little about reducing the number of motions made by a player. Those who prefer to blaze away for an hour on a few loud or spiky combinations may have gotten that way through being forced to play organs painfully limited in both richness and controls, but all who realize the enormous value of color in organ music need an ample supply of helpful mechanical gadgets.

MORE COUPLERS EVEN ON BIG ORGANS

Quoted from Dr. Homer D. Blanchard

Creating unusual tonal combinations by freely mixing tones of one manual with those of any other through complete sets of couplers, is not only fun but can be a real musical challenge. It is for this reason I believe in a full complement of couplers even on a big organ. I had an argument with a friend about this and he tried to condemn me for putting 16-8-4 couplers on the Great of a large organ, saying they might be abused. Anything can be abused; I would rather be able to get a few things rearranged without doing damage to the basic tonal scheme, than have it so rigid that I can't bend it at all.



MR. BAUMGARTNER'S AEOLIAN-SKINNER
Pedal and Swell stops in the left jamb, Great, Positiv, Choir, in that order in the right; left of couplers is the control-panel for Schulmerich Electronic Carillon; to the right, four signal-lights, two of them for the choir-room and lobby. Wish you had one like it?

The 'Symphonic Carillon'

Manufactured by MAAS-ROWE

Here described from data by Dr. Richard Keys Biggs

One of the most difficult tasks of any reporter is to learn the basic facts about any new product, and present them intelligently in print. Our thanks to Paul H. Rowe of the Maas-Rowe Electromusic Corp. and Dr. Richard Keys Biggs for such details as we are able to present here about the new percussion instrument the manufacturer calls a "Symphonic Carillon." The picture herewith shows the keyboard for playing the instrument manually; it is also operated mechanically by rolls, and can be clock-controlled so as to perform all its various functions at given hours without human attendance.

Some musicians are not disturbed by the out-of-tune sound of carillons, others can't take it. Chimes have the same inherent difficulties to some degree. It is evidently a characteristic of bell tone that there must be harmonic clashes, due to the compound tonal structure and not to any skimping in the tuning process. Nothing is better advertising for a church than to have carillon-like music of hymns broadcast from the tower on a Sunday morning; if that music can be in tune sufficiently to be used within the church in conjunction with the organ, all the better.

"Many early Chimes had out-of-tune octave-partials," says Dr. Biggs; "the C-chime for instance would have a C-sharp octave, obviously disconcerting, particularly in that the octave did not always follow in this position through the scale but on some notes would be sharp and on others flat, by as much as a semitone." The Maas-Rowe laboratory set about overcoming this defect; possibly other manufacturers did the same, but no adequate reports of such are available and this record must confine itself to Maas-Rowe Electromusic's Symphonic Carillon for which these descriptive paragraphs have been furnished. The Maas-Rowe method concerns itself with a special system of tuning to which they have given the name 'Octamonic Tuning.'

Bell-tone "must have a tierce" element which may be either above or below the pitch-tone of the bell, and in turn this tierce or third may be either major or minor. Says Dr. Biggs, "If both major and minor third are included in the overtones of one bell, a semitone clash occurs in the bell itself. While such a bell might be acceptable for certain belfry uses, it would not be musical enough to blend with an organ." Hence the Maas-Rowe purpose was to enable the player and the instrument to give either the major third or the minor, as demanded by the player to suit the harmonies of the chord of which the bell note is to be a part. "The minor-third bell would be particularly out of place with a full major tonic chord played on the organ. It is for this reason that Chimes tuned to a major-third quality have become popular in organ installations."

Until recently a church could have either bells or nothing in its tower if it wanted bell-like tones there, but the science of electronics changed that, and today the electronic



MAAS-ROWE 'SYMPHONIC CARILLON'

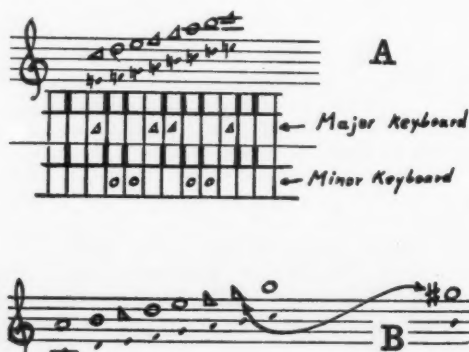
A delightful new cabinet for manual operation of the instrument with its new corrective tuning, the two manuals used to play notes according to whether their basic chords are of major or minor tonality, thus fitting the instrument better for use with the organ.

imitative product is not only infinitely less costly but also in many respects more satisfactory to a musician's ear if he is not hopelessly dedicated to carillons regardless of all their tonal defects. (If you detest America and won't even speak our language, call it car-ry-on and hurry through it, and it'll be close enough to foreignism; if you intend to be an American without guile, call it car-rol-on.) Some American manufacturers, bless them, came to the rescue of musicless belfreys, and the Symphonic Carillon here discussed can be used for outside broadcasting of bell-like music, or inside amplification at any strength desired for use with the organ.

The two keyboards are used to overcome the discordant clashing of major & minor thirds, mentioned by Dr. Biggs; when thirds are involved—and they almost always are—the lower keyboard gives a minor-third quality, the upper the major-third. The metal tubes of Chimes are drastically affected by temperature changes, so if your Chimes don't sound in tune don't let it worry you; the electronic experts do not depend on metal tubes in this way and so can keep their tones more agreeably in tune.

Dr. Biggs provides two diagrams and some comments. "Figure A illustrates how the two keyboards of the Symphonic Carillon enable the player to keep the thirds in the same key as the pitch-tone. The thirds are shown as sixths below the pitch-tones, since this is most generally the position to which they are tuned. Round notes are to be played on the lower keyboard, triangular notes on the upper. However it should be easy for the organist to remember that, for a major scale, the tonic, subdominant, and dominant are to be played on the upper keyboard, all other notes on the lower. For a minor scale the note-positions are as shown in Figure B, the leading-tone being shifted to the lower keyboard in the case of the harmonic minor.

"These rules can be subjected to some variation for special harmony effects; however, if rigorously adhered to, the blending of the Chimes notes with the organ will be so



harmonious and beautiful that, once the organist has played this two-manual instrument he will never again be satisfied with ordinary organ Chimes or bells."

Says Mr. Rowe, "As its name implies, it produces a true symphony of bells; its sound, though not identical, is quite similar to that of bells. It is full & round in timbre and very pleasing, yet its cost" is insignificant compared to that of a carillon. There are two tone-producing elements for each note, one tuned to minor tonality, the other to major—which has already been said but needs saying again. When a two-ton bell leaves a foundry after its costly & laborious tuning for the content of its partial-tones, there's nothing you can do about it; so the Maas-Rowe electronic carillon does it for you before you get it.

Oratorio Society's "B-Minor"

Conducted by ALFRED GREENFIELD
Carnegie Hall, New York, March 25, 1952

This year Mr. Greenfield did Bach the honor of offering him resources he couldn't have known in his own day, a move T.A.O. approves; we can honor a composer best by utmost devotion to his music, not his limitations. On the failure side was the use of a miniature imported portable organ located behind the soloists and in front of the chorus, only its unenclosed Great & Pedal used, said the program-note; I couldn't hear it but it was evidently used 80% of the time. In a few spots where a sturdy full-chorus & orchestra were needed, the little instrument was helpless and I longed for the full-organ of former years when the Hall's fairly large but painfully buried organ filled in gloriously.

On the credit side were the almost complete elimination of the blatant cornet type of tone in fortissimos, dropping the corno da caccia, using oboes and flutes, replacing the trumpets with three clarinets. This made the orchestral accompaniment richer, the best I've heard so far in Carnegie Hall. Two oboes took the bassoon parts, but I liked the bassoons better; Bach was a great colorist with the instruments available to him; by indicating bassoons he was, to my mind, aiming at a peculiar color effect and I liked it. I also missed what so far only Lois Wann's solo oboe ever gave me in vital parts of the "Mass."

In all, Mr. Greenfield achieved more improvements than failures by these innovations. My count gave about 50 orchestral musicians, 50 contraltos, 50 sopranos, and 50 men (located in the center of the stage between the two groups of women.) One soprano, bless her, didn't look at her score even once. Soloists were all good, the soprano & contralto matching each other in their duet better than in other performances.

Orchestra was too loud at times and for a long while the doublebasses seemed to lag behind the rest of the orchestra. Tenors were often fuzzy and breathy, but sometimes in concerted chorus effects they were stalwart and resonant. I thought the sopranos, as well as all the other voices, in need of more tone drilling than maybe the rehearsal periods allow. I seemed to hear the women pronounce it cru-she-fix-us while the men made it cru-tsche-fix-us which I liked better. I missed the deadly rhythmic tramp of the bass in that marvellous "Crucifixus"; we had it pretty well done in former years.

In the bass solo "Et in Spiritum Sanctum" I wished for only one single instrument on each accompanying part, the string bass playing softly as though muted, the lead oboe standing out as Lois Wann would do it, all other instruments in the background only. Bach had a glorious idea here—a bass solo accompanied by solo oboe and the minimum of other instruments. Nobody but a Bach could write such a thing.

Mr. Greenfield gives a clear precise beat without fuss & feathers; in this difficult work he has always done gloriously. Organists should hear the "B-Minor" with Mr. Greenfield's orchestra and then confine themselves to the dog-house for a year, for the sins they commit at the console in their accompaniments on bald & bare & hard 'organ tone.' This year the orchestra was warm, rich; never blaring & penetrating. Throw that little portable organ away, buy a harpsichord, and use the Hall's own buried organ as needed—light strings as fillers, muffled (not blaring) fortissimos in occasional climaxes. I'd say cajole the Society members into standing for a lot more tone-drilling; they hardly need much rehearsal on the notes by this time. What a relief to be rid of those horrible snarly trumpets. Mr. Greenfield is eminently on the right track in ignoring traditions, ignoring the limitations imposed on Bach by the period in which he lived, and bending every possible effort on making the music of the "B-Minor" the one and only factor worth considering. The performance, no omissions, took two hours and a half; much too long for my enjoyment. This is 1952, not 1738. It was a vast audience, but not the packed house I've seen in former years.—T.S.B.

Programs Around Town

By WILLIAM A. GOLDSWORTHY

Who gives his impressions on hearing contemporary music

As one listens carefully & sympathically to our contemporary organ and choral music, one cannot fail to be impressed by the paucity of the material. On successive evenings we heard two of our finest exponents of choirwork and organplaying, Searle Wright and Hugh Giles (than whom there is no finer in either field) present programs devoted almost entirely to modern composition, Mr. Wright in Riverside Church, New York City, March 9, and Mr. Giles in Central Presbyterian, March 10.

Mr. Wright

Couperin, Chanson
Bach, My Heart is Filled
Bach, Sonata 3: Vivace
Sowerby's Suite for Organ
Bennett, Sonata G: Rondo
Leach, The Desert; Chollas Dance for You.
Weitz, Sonata 1: Sorrowing
Tournemire's l'Orgue Mystique 35

Mr. Giles

Foss, "Behold I build an house"
Sowerby, "Two Psalms for Contralto and Organ"
R.V. Williams, "Serenade to Music"
Lockwood, "The Birth of Moses"
Peeters, "Te Deum"

After paying his compliment to the past by playing Couperin and Bach, Mr. Wright jumped all the intervening years and came down to the moderns. The Sowerby had something to say in a decisive healthy manner, although the pretty tinkle of the Fantasia for Flute Stops was out of place in it, evidently written to display a good pair of hands. Beyond that, the rest of the program could hardly be called good, let alone great music. We have a feeling that, looking back on it, Mr. Wright might not play the same program again.

In Mr. Giles' program the Foss had bits that were good, one or two phrases which were fine; but the hard clashing dissonances in the accompaniment, which probably would not disturb too much if done by orchestra (which medium Mr. Foss would use) when played with the hard unyielding tone of an organ kill the vocal effect. The two "Psalms" were delightfully sung by Lilian Knowles, with one of the subtlest accompanimental organ registrations by Mr. Giles it has been my pleasure to hear. The organ part is restless

and calls attention too much to itself; but Mr. Giles held a firm hand and made it quite beautiful.

The Vaughan Williams is great music, one of the few modern choral works that delight both ear and mind; not troubled, excited, nor striving for effect, but full and rich—in other words, what singing should be, namely the enhancement of the spoken text. Mr. Williams has made even Shakespeare more beautiful to us.

After that, Lockwood, with its numerous recited passages, and Peeters' quasi-bombastic "Te Deum," fell flat in spite of evident good writing in each. What we are getting at is this: the extreme modern, when stacked up against what we call solid music, sounds thin, noisy, and labored. If you decide to use it, give a whole program of it. But for its sake, and your own, never mix it with good music, for then its real worth is exposed to view.

Incidentally here is a program we intend to hear, but which makes us raise our eye-brows: works by Bach and one of his contemporaries, the rest of the program five composers of the modern French school. What happened to organ music in the interim, and also in countries other than France and Belgium? The man playing this program is one of our finest performers. If great artists do these things, how can we blame immature organists for the things they do?

Unaccompanied Singing

By WILLIAM A. GOLDSWORTHY

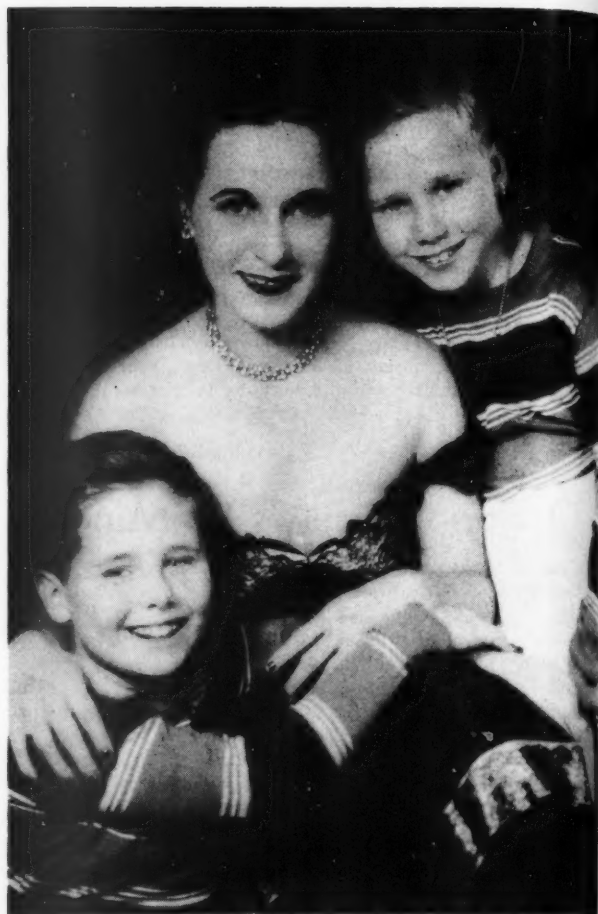
Who has heard a lot of it and knows how it sounds

Much unaccompanied work is being done these days by all types of choirs, with varying results, not all good. Someone has suggested that the term Acappella, designating unaccompanied singing, sounds so distinguished & artistic that many employ it without considering its fitness. Again someone has called it the refuge of poor organists (and in many cases so it is). However all this may be, it is a good idea to examine the arguments for and against singing without an instrument, as we hear it done in our churches.

Unaccompanied work has its technical benefits; it engenders a sense of confidence in the choir. Instead of leaning on the organ, or being dragged by it, the choir is on its own, thus learning independence. Listening more keenly teaches us to watch for sagging of pitch as well, although it is not a cure-all for this disease. Consciousness of coherence, and feeling for balance between parts, with less emphasis on individual tone, should also develop. Any one singer bearing down too heavily throws the whole out of focus, an exposure which in itself usually remedies the fault.

The use of unaccompanied singing should be restricted to quiet slow-moving music, in harmonic form, the same naturally binding the parts together. Short responses, kneeling-hymns, slow or quiet portions of anthems—in other words, to music where the voices naturally cohere. Text will suggest this simple treatment at times; but remember that in singing unaccompanied, diction is all important, for slips of speech or of tone will stand out brutally. Study the old motets written for a true acappella choir if you would learn where to use it. But let me repeat what I have said before: acappella is a type of music, not a method of performance.

The primary argument against its use for the average choir is that, generally considered, the average choir has not the balance for it. The ideal balance for any choir (and the essential for unaccompanied singing) is pyramidal; to illustrate: 7 basses, 6 tenors, 5 contraltos, 4 or 5 sopranos.



CLAIRE COCI AND HER SONS

Mrs. Bernard R. LaBerge faces a suddenly-changed future and with amazing skill takes on a business career she never expected, with no lessening of her artistic career as recitalist and teacher; she calls her boys Thumpy and Bumpy, they call her Angel. Ever see a grander group?

This combination makes for a united tone in which ground-tone is strongest, then, as we go on up, the harmonics or upperpartials thin out. Our criticism of the "baroque" is that his groundtone, the 8' pitch, is utterly overbalanced by the numerous 4', 2', 1', and mixtures piled on it. We get the same effect in a choir consisting of 10 sopranos (more or less), 5 contraltos, 2 tenors (perhaps only one), 2 basses. The piano is the natural illustration of the principle; the upperpartials are the offshoot of the groundtone, that is of the note sounded. This principle is true of all music. It should be true for organs and choirs. But the usual type of choir resembles an inverted pyramid, giving the effect of no tonal base to rest on.

Lacking the proper balance of voices (a problem most directors wrestle with all too constantly) the only way groundtone can be supplied is to use some instrument, or instruments, which will remedy the deficiency; hence the organ accompaniment. Organ tone acts as a binder, holding all together, filling in chinks between voices, and partly supplying the lack of basses and tenors. It gets rid of that naked feeling one has on hearing the average group attempt anything louder than a mezzopiano. Fortes or figured work, anything contrapuntal, make one think of a skeleton without a backbone. Ergo, if you have the ordinary choir, forget acappella, thank heaven for the organ, and practise your accompaniments the more assiduously.

AN ASTONISHING TRUTH

There is not a government in the world today that is not afraid of its people; there are not a people in the world today who are not afraid of their government.—Dr. Randolph Ray, Little Church Around the Corner, New York (quoted from memory from his Sept. 9, 1951 sermon).

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GREAT
Enclosed

THREE FOR COMPARISON

One of them only one stop larger
Source of the stoplists in these pages is always given when not supplied by the builder; excepting in rarest occasions the organs must be built, installed, and accepted before published here; the aim is to show an organ exactly as it exists. An organ is not news; may it never be: these stoplists are given as study materials.

The three this month:
V-25. R-29. S-53. P-1944.
V-36. R-43. S-53. P-2682.
V-33. R-40. S-54. P-2629.

There are probably 150 million people in the States, no two of them so nearly alike that their mothers couldn't tell them apart; probably no two competent judges of organs would ever agree in all details on any given stoplist. Variety is still the spice of life and a joy forever.

Mr. Baumgartner is very sure he has the organ as he wants it, money & space permitting; probably Messrs. Frary & Schehl feel that way about their instruments too—we hope they do. So these grouped stoplists are offered for the record of today's organbuilding, and for the reader's study—and possibly to incite them to get that new organ they and their churches so sorely need. You'll never get it if you don't try.

These pages belong to our subscribers and advertisers; the latter are invited to send stoplists with complete details upon the installation & acceptance without change of their new instruments. Attractive photos are also welcome. We cannot present photos & stoplists here unless we receive them. And what more interesting & inspiring sight is there for an organist than a nifty new console or beautiful organcase?

WOOSTER, OHIO

Zion Lutheran
Schantz Organ Co.
Dedicated, Sept. 27, 1951
Organist, Wayne Frary
Guest recitalist, Virgil Fox
Data by Mr. Frary
V-25. R-29. S-53. B-24. P-1944.
PEDAL: V-2. R-2. S-14.

16 Diapason 56
Bourdon 44
(Stopped Flute-S)
(Dulciana-C)
10 2/3 (Diapason)
8 (Diapason)
(Bourdon)
(Stopped Flute-S)
(Dulciana-C)
4 (Diapason)
(Stopped Flute-S)
(Contrafagotto-S)
16 (Trompette-S)
8 (Chimes-G)

GREAT: V-6. R-8. S-10.
Enclosed separately

16 Quintaten 73
8 Diapason 61
Bourdon 61
(Quintaten)
Gemshorn 61
4 Octave 61
(Gemshorn)
2 (Mixture)
III Mixture 183
8 Chimes 21
Tremulant

SWELL: V-9. R-11. S-13.
16 (Stopped Flute) tc
8 Violin Diapason 73
Stopped Flute 73
Salicional 73
Voix Celeste 66
4 (Violin Diapason)
Flute h 73
(Flute h)
2 Plein-Jeu 183
III Contrafagotto 73
16 Trompette 73
8 (Contrafagotto)
4 Clarion 73
Tremulant

CHOIR: V-8. R-8. S-16.
16 (Dulciana)
8 Concert Flute 73
Viola 73
Dulciana 97-16'
4 Unda Maris 61
Rohrfloete 73
(Viola)
(Dulciana)
2 2/3 Nasard 61
(Dulciana)
2 (Rohrfloete)
(Dulciana)
8 Clarinet 73
French Horn 73
Harp 44
(Chimes-G)
Tremulant

COUPLERS 24:
Ped.: G-8-4. S-8-4. C-8-4.
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
Sw.: S-16-8-4.
Ch.: S-16-8-4. C-16-8-4.
Crescendos 4: G. S. C. Register.
Crescendo Couplers 1: All Shutters
to Swell Shoe.
Ensembles 1: Full-Organ.
Reversibles 3: G-P. S-P. C-P.
Combons 31: P-5. G-5. S-7. C-7.
Tutti-7.
Cancels 1: Tutti.
Harp: Maas-Rowe.
Action-Current: Orgelectra.
Mr. Fox

Handel's Concerto F
Bach, Come Sweet Death; Toccata F.
McAmis, Dreams
Mendelssohn's Sonata Fm
Bingham, Roulade
Middelschulte, Perpetuum Mobile
Dupre, Prelude & Fugue Gm

The number of pipes as given do not always match with what some other organists might want, but it happened to be Mr. Frary's church that was paying the bill. Says he:

"Schantz has done an excellent piece of work for us—quite exceeding what I had hoped it would be. The tone is bright, yet not a scream in the entire opus. You wouldn't approve the door-knob console but I do. We built an addition to house the organ, which provided separate chambers for each division and additional space for the choir. "Virgil Fox did a superb job. Our own people are proud of the organ, but had never acquired the recital habit—word seemed to suggest long hair to them. However they packed the building and Mr. Fox had them eating out of his hand. Their enthusiasm has inspired us to sponsor a series."

This is Zion's third organ. The first was replaced in 1913 by the memorial of Henry Clay Frick whose parents were members of Zion, and that "gave excellent service" until 1951 when the present Schantz was built. Chimes, Harp, French Horn, Oboe, and Viola, were obtained from individuals and groups as memorials. "Other memorials are still available and will be inscribed, with the others already listed, in a permanent Book of Memorials."

CINCINNATI, OHIO

St. Lawrence Catholic
Kilgen Organ Co.
Organist, Alfred Schehl
Dedicated, Oct. 1951
V-33. R-40. S-54. B-18. P-2629.
PEDAL: V-3. R-3. S-12.

16 Diapason uex 32
Bourdon (in Swell) 56
Lieblichbordon-S)
Violone (in Swell) 44
(Dulciana-C)
8 (Bourdon)
(Melodia-C)
(Violone)
(Dulciana-C)
4 (Bourdon)
16 (Cornopean-S)
(Oboe-S)

GREAT: V-11. R-15. S-13.

Enclosed with Choir
16 Diapason uex 61
8 Diapason-1 uex 61
Diapason-2 61
Doppelfloete 61
(Melodia-C)
Gamba 61
Gemshorn 61
4 Octave 61
Hohlfloete 61
2 2/3 Quint 61
2 Superoctave 61
V Mixture 305
17-19-22-26-29
— Chimes pf 25
SWELL: V-12. R-15. S-15.
16 Lieblichbordon 73
8 Diapason 73
Gedeckt 73
Viola da Gamba 85
Salicional 73

Voix Celeste 61
 4 Flute h 73
 (Viola da Gamba)
 2 Flautino 61
 IV Mixture 244
 12-15-19-22
 16 (Oboe)
 8 Cornopean 85-16'
 Oboe 85-16'
 Vox Humana 73
 4 (Oboe)
 Tremulant
 CHOIR: V-7. R-7. S-14.
 16 Dulciana 97
 8 Geigenprinzipal 73
 Melodia 73
 Viola 73
 (Dulciana)
 Unda Maris 61
 4 Rohrfloete 73
 (Dulciana)
 2 2/3 (Dulciana)
 2 (Dulciana)
 1 3/5 (Dulciana)
 8 Clarinet 73
 Harp pf 49
 4 (Harp-Celesta) pf
 Tremulant
 COUPLERS 26:
 Ped.: G-8-4. S-8-4. C.
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
 Sw.: S-16-8-4. C-16-8-4.
 Ch.: S-16-8-4. C-16-8-4.
 Crescendos 3: GC. S. Register.
 Combons 40: P-8. G-8. S-8. C-8.
 Tutti-8.
 Ensembles 1: Full-Organ.
 Reversibles 3: G-P. S-P. C-P.
 Cancels 5: P. G. S. C. Tutti.
 Blower: 7 1/2 h.p. Orgoblo.
 This organ replaces a 1900 Hook-Hastings; photo of case in rear gallery on Nov. 1951 p.365. Pedal has a proper wealth of 16's, all but one enclosed; Choir Dulciana is grand; couplers rescue the Swell manual from being orphanized.

GRIMSBY, ENGLAND

St. James Parish Church
 J. W. Walker & Sons
 Dedicated July 11, 1951
 Consultant, Reginald Whitworth
 Organist, J. S. Robson
 V-35. R-40. S-59. B-24. P-2471.
 PEDAL: V-5. R-5. S-17.
 32 Bourdon EEEE 64
 16 Diapason 32m
 (Diapason-G)
 Open Wood 44
 (Bourdon)
 (Lieblichbordun-S)
 Viola 56
 10 2/3 (Bourdon)
 8 (Open Wood)
 (Bourdon)
 (Viola)
 4 (Bourdon)
 (Viola)
 16 Ophicleide 12" 56
 (Trumpet-S)

8 (Ophicleide)
 4 (Ophicleide)
 GREAT: V-9. R-11. S-13.
 16 Diapason-2 73
 8 Diapason-1 61
 (Diapason-2)
 Diapason-3 73
 Waldfloete 61
 4 Octave 61
 (Diapason-3)
 2 2/3 Twelfth 61
 2 Fifteenth 61
 III Harmonics 17-19-22 183
 16 Tromba 85
 8 (Tromba)
 4 (Tromba)
 SWELL: V-12. R-15. S-12.
 8 Diapason 61
 Rohrfloete 61
 Viola da Gamba 61
 Voix Celeste 49
 4 Principal 61
 Suabe Flute 61
 2 Fifteenth 61
 IV Mixture 19-22-26-29 244
 16 Trumpet 61
 8 Trumpet 61
 Oboe 61
 4 Clarion 61
 Tremulant
 CHOIR: V-9. R-9. S-17.
 16 Lieblichbordun 85
 (Dulciana tc)
 8 Violin Diapason 61
 (Lieblichbordun)
 Dulciana 85
 4 (Lieblichbordun)
 Gemshorn 61
 (Dulciana)
 2 2/3 Nasard 61
 2 Piccolo 61
 1 3/5 Tierce 61
 1 (Dulciana)
 16 (Tromba-G)
 8 (Tromba-G)
 Clarinet 61
 Orchestral Oboe 61
 4 (Tromba-G)
 Tremulant

COUPLERS 12:

Ped.: G. S. C.
 Gt.: S. C.
 Sw.: S-16-8-4.
 Ch.: S. C-16-8-4.
 Crescendos 2: S. C.
 Combinations 24: P-6. G-6. S-6. C-6.
 Adjusted on switch-boards in drawers in the console, on three-way system (a piston can put a stop on or off or leave it alone.)
 Combination-Couplers 1: P-G.
 Reversibles 2: G-P. S-G.
 There is no mention of any Full-Organ piston. Stopknob console. Wind 3" to 12". "Organ occupies a commanding position in a new west gallery."
 The crescendos are by "mechanical action," which presumably means the shoes are connected directly to the shutters by rods and traces.
 The old organ was completely destroyed, thanks Germany, in a July 13,

1943, air raid which also damaged the Church. Dedication booklet says the organ cost 8360 pounds, presumably about \$23,408. if the socialists didn't further disgrace the once noble British pound before they got kicked out.

Mr. Whitworth, England's most prominent author of books on the organ, drew the stoplist. Says he:

"Tonally the organ is vigorous and vital in its choruses, both flue and reed, and there are a vast number of quieter and solo effects, helped not a little by the excellent Choir mutations. I was a bit afraid of including a big high-pressure 16-8-4 unit reed on Great and Choir, but the result amply justifies the means employed in this instance."

The dedication booklet, 16p, 6x9, printed in two colors, gave texts of all hymns, responses, prayers etc. Here's what it shows:

The opening hymn (possibly a processional and presumably without organ) was followed by this statement:

"Good people, we are assembled for a high and single purpose. This organ has been given to Grimsby Parish Church in order that through us it may be given to God. Wherefore let us so prepare ourselves that in this offering each of us may have a share."

Then the Litany of Joy and Humility, responsively between preacher and people, fairly lengthy, followed by a hymn, "during which the bishop, clergy, and organist, proceed to the west end of the Church," where the organ is located, for "The Dedication."

Vicar: "Right Reverend Father in God, this organ has been built to replace the former organ which had been destroyed by the violence of our enemies during the war of 1939 to 1945. The cost of it has been defrayed mainly through the generous gifts of the parishioners and friends, and we now humbly pray you to dedicate it to the worship of Almighty God."

Bishop: "I am willing and ready to do so."

Then short responsive sentences, the Lord's Prayer, one stanza of a hymn, a prayer.

"And now shall the people stand, and the bishop standing before the organ, shall say" a brief sentence of dedication.

"Then shall the organist, Mr. J. S. Robson, F.R.C.O., A.R.C.M., make music, playing The Prelude in C-minor of John Sebastian Bach, during which the bishop and clergy shall return to the chancel."

Then came "The Rejoicing," not otherwise identified, and the people, kneeling said the General Thanksgiving followed by various prayers, and finally the anthem, Rowley's "Praise." Sermon, hymn, blessing.

That's how England dedicates a church organ. Our thanks to Mr. Whitworth for stoplist and information.

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Recital Programs

By T.A.O. READERS

Some comments on the business of publishing them

Continuing the column that began on February p.52, here are further comments.

No. 8. "Recital programs are a big help, but please give your readers credit for enough sense to analyze their listeners and pick & choose accordingly. Your bad-tempered remarks and unfounded statements about programs (which are o.k. in a review but uncalled-for when merely listing a program) have only increased my fear that T.A.O. is becoming a magazine for old men and die-hard reactionaries—and I'm not a pink. Seriously, how about some unbiased reviewing now & then, of organs, organists, and music? We all like honest opinions, honestly stated, but ranting gets my goat." (Suppose we revise that last sentence: We all like honest opinions, honestly stated, when they agree with ours. In the meantime recital audiences are growing smaller.)

No. 9. "I think recital programs are of lasting interest. They are a good reference from which to make our own plans. I would like to see more of the senior recital programs of those graduating from college. This will show what different teachers are putting before their students. I especially look forward to the item of future recitals; would it be possible to increase this list and publish it a little further in advance?" (Sorry, no longer any space under present economic conditions for programs by pupils; we must confine the selections to professionals. Anyway a conservatory attitude is a bad model, since public audiences are music-hungry laymen. Yes, we'd be glad to publish all possible advance-programs; but we can't do it unless we have them to publish.)

No. 10. "Please continue your recital programs—with comments. It's been helpful to hear if some pieces can sound good with mixtures or other stops not on my little 5r organ, so I can imagine how thrilling they would sound in a stone church instead of barn-like structure with carpeting. Of course, if one has the time one can hear many recitalists, but teaching, keeping house, taking care of a family to keep us all healthy, preparing three services for Sundays, and directing three choirs, have cut down on the free time this Miss Soosie has to herself."

No. 11. "Publish only unique recitals, let The Diapason publish the whole category. I like the reviews & critiques of worthwhile services & recitals. I realize some customers will get mad if ignored, so you could list all their coming or past recitals, cutting out the programs." (Long ago we did that, but discontinued it because a complete listing of all recitals and special services would fill a dozen pages and be valuable to nobody but those named.)

No. 12. "My reason for not going to more recitals is just what you suspect. At the last one, by one of the best-known concert organists, I spent the time alternating between boredom and anger. On the other hand, I have heard perhaps a dozen recitals (that's too many; more like a half-dozen) in my life that thrilled me as much, if not more, than any musical experience I've ever had. It's tragic that they are so few and that those who at one time could produce them have acquired tastes or mannerisms that spoil the early magnificence of their work."

No. 13. "Fewer programs, but with real criticisms."

HOW TO BE DISTRACTING

"Roamed all summer and heard many organists & organs. The best organist was a hand-waver (above the console, face hidden). With a little phosphorus on that hand he would be a whiz at a spiritualist meeting. But it was rather distracting to a churchman. Keep the work going; I like intelligent and not Pollyanna comments."—Dr. Lewis Bates Clarke.

WICKS ORGAN OF THE MONTH



In St. Louis—
CABANNE AVENUE METHODIST
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This recent Wicks installation beautifully illustrates the possibilities in modernization of a church edifice.

The 'new look' shown above is contrasted with the old pipe fronts below, clearly showing the large open areas around the grill fronts. This makes for more pleasure to the eye, and permits greater efficiency in tone distribution. The new arrangement for choir and organist also adds further improvement toward a more satisfactory service.

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EDITORIAL COMMENTS - AT YOUR OWN RISK

How to be An Artist

HERE'S how to be an artist, in one easy letter which tells a student more in its few sentences than he's likely to be told in a whole year of lessons:

"If my voice gave you pleasure, and perhaps to others, then I say thanks. My efforts are but humble enough compared to music itself which is, we are sure, inspired in another world and I am ever grateful just to have the opportunity to render this service in church. If I am fortunate enough to love good music and can do a tolerably faithful rendition of the composer's work, then that is a heaven-sent gift indeed for which I am very grateful."

For a decade I had admired the work, both in ensemble and in solo, of one of the tenors of the little village church, so one Sunday after a particularly good piece of solo work in one of the anthems I decided to learn his name & address and tell him what I had been thinking about him all through the years—which was merely that he was one of the exceedingly few doing music with complete satisfaction every time. He is most faithful, always on the job; his deportment is perfect; he never thinks about himself but is lost in the music he's singing.

For truly understanding the purpose of music and making a hearer feel its beauty & message he has never been surpassed in my experience and equalled only in such rare instances as one of the soloists in that recording of Dr. Dickinson's "Easter Litany." He is Mr. Henry J. Schaefer. And I'm convinced the Church hasn't a ghost of a notion how superb his work is. I tried to tell him what I thought he should be told by many people and often, and this letter was his response—as surprising in itself as is his work. Even in the embarrassing situation of being praised—which is so annoying to almost every good worker—he is still so saturated with the beauty of music that that's all he thinks about.

Technic? Difficulties? Famous composers? They mean not a thing to him. All he cares about is the "music itself inspired in another world." What would you do if you had a whole choir of people like that?

Maybe our recitalists need to memorize that letter and apply it to every single piece they pick for a recital; apply it as the dominant thought in their hearts as they approach the console to play. How different their recitals would be. Music itself, inspired in another world. What we sit through at most recitals is alleged music that was never inspired in any world.

Many American churches held memorial services to the late good King George of England and I've seen some of them. How could any adult organist be so thoughtless as to select music for that service by any other than a British composer, when repertoire, both organ and choral, is filled to overflowing with such works? King George was not that narrow-minded, of course; he even might have suggested non-British composers, for King George had one of the great hearts of the day. But when we pay tribute to somebody we should go the whole way, be interested enough to devise a thoroughly good program, and then present it with the greatest finish of which we are capable.

"I wonder what you meant by the statement that graft is not a pretty business, even if for a worthy cause," wrote a correspondent in reference to an item in Nov. 1951, p.371, column 2. What we mean is that the

organ profession, especially when it gets together in union-like manner for group action, is precisely in the same relationship to organbuilders and publishers of organ music as is the police department of any city when its members are publishing a booklet for their annual dance and go to business houses to solicit "advertisements." New York City has officially ordered its police and sanitation departments to discontinue immediately. If any official groups want to print expensive programs, let them finance such by taxes against their own members, or out of their own treasuries, or by professional-cards bought by their own members exclusively. Anything else is unadulterated graft. It's time we grow up and be sufficiently honest with ourselves to recognize it and stop the practise.

"Now a word of explanation. As a rule I don't like the use of the Tremulant in chords, particularly if they are accompanimental. I think it tends to disturb the harmonic texture, particularly if the Tremulant is at all on the strong side. I much prefer the use of Celestes for this kind of thing, where the variation in speed of beat from note to note breaks up the disagreeable flutter which one so often hears. There are exceptions of course, such as the Vox Humana textures in the Chorale of Franck you mentioned.

"Again I don't like Tremulants on solo stops if they cause too great a disturbance in pitch, or if they cause reeds to 'take' unevenly on different notes. It must be the same as in singing—too much becomes unmusical and objectionable. When right, there is a nice feeling of warmth which, when many stops are drawn together for the solo color, as was often the case Sunday, can fool even ears like yours into believing the Tremulant is not drawn. When the Tremulant is set correctly, and with the right speed, most solo passages almost always sound better with Tremulant. Any other instrumentalist uses the tremolo effect almost all the time in his playing, so the organist who chooses to do so does not find himself in bad company."

We give you this free of charge as an invaluable lesson from Dr. Robert Baker. I had been kidding him about his fear of being contaminated by the Tremulant and it got on his conscience. Hearing him again in Temple Emanu-El, New York, Feb. 3, 1952, where his Casavant has been under his tender care for many years, I wrote him a card, with lamentations that the organ had no Tremulants. This letter came back, and also the following uses of the Tremulant in that particular program, which we also give you free of charge as a lesson from a master:

"Handel's Concerto 10, Adagio: First 8 bars or so, Swell Tremulant, String Tremulant, and Solo Tremulant, all on. Reger Benedictus: Solo and String Tremulants on through all first section, and in recapitulation of same music at close. Franck Chorale E: Swell Tremulant in all sections with Vox Humana and strings, and Solo Tremulant on flute obbligato passages. Vierne Clair de Lune: Solo Tremulant on flute all the way, Swell and String Tremulants on all the way through second section. Bach Credo Choralprelude (We All Believe): String Tremulant on all through, with solo color."

And a sad postscript to his letter: "P.S.: At present all my Brooklyn Tremulants are out, due to rebuilding, and I miss them!"—the first time in years T.A.O. has admitted either italics or the exclamation-point.—T.S.B.

THE CONTEMPORARY ORGAN RECITAL

"They say the best thing about the radio is that you can shut it off. The best thing about this type of organ recital is that you can stay away."—Dr. Wm. H. Barnes, in The Diapason, July 1951.

"FIRST OF ALL BE ENJOYABLE"

A Recital Program aiming to do exactly that

"Better not show it to anyone outside your office; they would undoubtedly be shocked." Here it is:

Bach, March from *Dramma per Musica*

Ariosa from *Sinfonia to Cantata 156*

Purcell, Trumpet Tune

Wesley, Air

d'Andrieu, Rondo (The Fifers)

Schumann, Abendlied

Franck, Andantino

Sullivan, The Lost Chord

Stebbins, In Summer

Weaver, The Squirrel

Purvis, Romanza

Edmundson, Humoresque Gracieuse Gavotte

Karg-Elert, Benediction

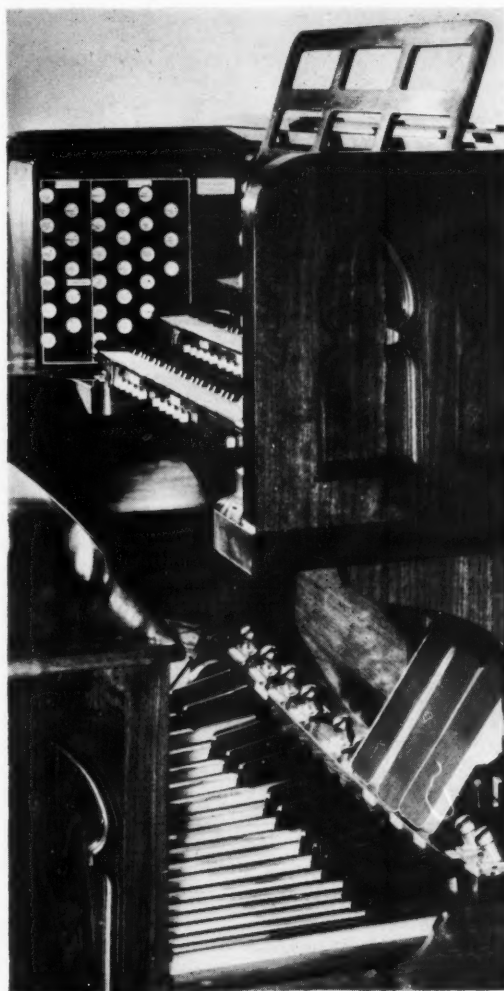
Played in a small town on a 4r unit. Why not two Bach organ pieces instead of the transcriptions? Trumpet Tune is as antiquated and unwelcome as the powdered wig. Wesley is more sedate than appealing. d'Andrieu and Schumann, excellent. Franck is church, not recital. Humanity always did and always will like The Lost Chord; therefore no organist should ever play it. Stebbins, appealing; Purvis, worthy; Edmundson, delightful; Karg-Elert, pick your own adjective.

If readers do not know any honest music of genuine worth and emphatic audience appeal, why not make note of all the pieces listed in T.A.O.'s column of favorites, Selected on Merit Alone? There has not been and will not be a single piece listed there that is as dull & uninviting as some of the things used on the foregoing program.

THE BACH "B-MINOR" ON RECORDS

"Always fresh upon any new hearing."

"Years ago when I first started to collect records, I purchased as a first record, Alfred Sittard playing the organ in St. Michael's Church, Hamburg, damaged during the last war. The first Album nearly broke me—the English recording of the 'B-Minor' which cost me \$25.50. Alfred Coates conducted the London Philharmonic Choir with London Symphony Orchestra. At first playing I was overwhelmed by the beauty of the 'Benedictus Qui Venit,' as done by Walter Widdop. I suppose this recording is over twenty years old but it still has something new each time I hear it. My score is B. & H., the only one Rodzinski would tolerate when he was here. During the war I heard Widdop do 'The Messiah' in Albert Hall, London, and with some misgivings I waited the opening of 'Comfort ye'. But even at 55 he sang with greater charm, musicianship, and understanding than I expect to hear right soon again. My Bach 'B-Minor,' while al-



A THING OF BEAUTY

and a joy forever to the organist getting one; even looking at such a sight should make an organist grateful to the builder making it possible, and anxious that other builders also send beautiful pictures. This is the Wicks in Madison Avenue Presbyterian, Covington, Ky., installed last year.

ways fresh upon any new hearings, will always have Widdop singing the lovely tenor aria, and Elizabeth Schumann and Margaret Balfour the duet which excels all others."—Edwin D. Northrup.

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Service Programs

MADGE WOODWARD CLAYTON
 *First Methodist, South Bend
 Corelli, Sonata for Strings & Organ
 Bach, I Call to Thee Lord Jesus
 Great peace, Bach-ar.Dickinson
 O praise ye the Lord, Mozart
 Wash me thoroughly, Wesley
 s. My Jesus is my lasting joy, Buxtehude
 Bach, If Thou but Suffer God to Guide
 "I planned this service as a birthday
 present to myself; it was fine having strings
 in the service. Our choirs are doing well—
 36 ages 8-12, 32 teenagers, and 50 in our

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
 Detroit Institute of Musical Art
 (Affiliated with the University of Detroit)
 First Baptist Church, Detroit

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 FIRST METHODIST CHURCH
 and THE MUSEUM OF ART
 Santa Barbara, California
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adult choir." Corelli was done by 2 violins,
 cello, organ; "Great peace" is on the chorale
 from "In faith I calmly rest"; Buxtehude
 was done by soprano, organ, 2 violins.

DOROTHY URICK

*Zion Reformed, Meadville

Two-Choir Vesper Service

Kreckel, Alleluia Pastorale
 Now let all the heavens adore, Bach
 Sanctus, Gounod
 Hear Thou our prayer, Tkach
 t. Come ye blessed, Scott
 Hark my soul, Shelley
 Earth is the Lord's, Lynes
 How long wilt Thou forget me, Pflueger
 a. When Jesus came, Hoffmeister
 Laudamus Te, Mueller
 Bach, When on the Cross

"Elizabeth Hay is a Presbyterian, I am a
 Methodist. So we boldly go ahead and rush
 in where angels fear to tread and plan a
 joint-choir service with the thought that if
 this one worked we would try another later.
 Both churches for years have steeped them-
 selves in good old evangelistic tunes and it
 is a job of educating very very gradually to
 better church music. The choirs enjoyed the
 work and did a beautiful job. Everyone was
 encouraged. I swear time & time again that
 I am through with volunteer choirs; then
 they come through and do something really
 beautiful & artistic, which is a source of much
 satisfaction and completely dissolves my de-
 cision to ditch the volunteer choir profes-
 sion."

PALM SUNDAY SERVICES

DR. CLARENCE DICKINSON
 Brick Presbyterian, New York
 Karg-Elert, Meditation on All Glory Laud
 Hymn, Call to Worship, Prayer of Con-
 fession, Assurance of Pardon, Lord's Prayer,
 Psalter, Gloria Patri, Children's Processional,
 Scripture.
 The Palms, Faure
 Hymn, Scripture, Prayer, Offering.
 Hosanna, Moravian-ar.Bitgood
 Consecration, Sermon, Hymn, Benediction,
 Choral Amen.
 Lemmens, Hosanna

Faure was done by adult and youth choirs
 and the Sundayschool, after which came the
 'consecration of Sundayschool Lenten offer-
 ings.' "Hosanna" was done by chancel and
 youth choirs, the latter in the rear gallery.

VIRGIL FOX, Organist

RICHARD WEAGLY, Choir Director
 *Riverside Church, New York
 Guilman, Lift Up Your Heads
 Processional, Call to Worship, Sanctus, In-
 vocation, Lord's Prayer, Hymn, Scripture.
 Ride on in majesty, Darst
 Prayer, Choral Response, Offering.
 My King rode in, Weaver

William A. Goldsworthy

A.S.C.A.P.

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 Prayer, Choral Response, Offering.
 ROBERT M. STOFER

*Covenant Presbyterian, Cleveland

Chimes

Willan, Vexilla Regis Prelude

Reger, Benedictus

Processional, Call to Worship, Invocation,
 Prayer (read by congregation), Lord's
 Prayer.

Hosanna, Gregor-ar.Bitgood

Baptism, Scripture, Silent Prayer, Prayer,
 Choral Response, Offering.

Ride on in majesty, Candlyn

Doxology, Consecration Prayer, Sermon, Re-
 cessional, Benediction, Choral Amen.

Thiman, Ride on in Majesty

Chimes.

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M. S. M.

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Mt. Lebanon Methodist Church
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Harry H. Huber

M. Mus.

KANSAS WESLEYAN UNIVERSITY
 University Methodist Church
 Salina, Kansas

GILBERT MACFARLANE

Choirmaster - Organist

Christ Church Cathedral
 LOUISVILLE, KENTUCKY

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ORRIN CLAYTON SUTHERN Faculty of Lincoln University

To be a university organist and still willing to give laymen music they can enjoy is an achievement, especially when it involves no descent into the realm of unworthy literature. To find such an organist whose programs aren't fooled even once by any of the monstrous moderns is an unmitigated joy.

Orrin Clayton Suthern II, as he prefers to use his name, was born on an Oct. 11 in Renovo, Pa., finished highschool in Cleveland, Ohio, graduated from Western Reserve University with B.A. degree, began playing at the age of 13 in St. Andrew's Episcopal, Cleveland, married Alice Elizabeth Wilson in 1940, has two children, and a university where he teaches theory & history, plays in Memorial Chapel, and directs the University



Orrin Clayton Suthern

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Palace of the Legion of Honor
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Cora Conn Redic

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ST. JOHN'S LUTHERAN COLLEGE
Winfield, Kansas

Marie Schumacher

SAINT PAUL'S CHURCH
Westfield, New Jersey

J. Sheldon Scott

Organist - Composer
The First Christian Church
Steubenville, Ohio

Glee-Club. That's biography in a nutshell. T.A.O. has known of Mr. Suthern's activities for almost two decades. In 1949 he was associate professor in Dillard University, New Orleans, moving to Lincoln University in the fall of 1950. His organ teachers, alphabetically: Seth Bingham, Lilian Carpenter, Edwin Arthur Kraft, Carl Weinrich. Here are a few of his programs.

Fort Valley State College

Fletcher, Festival Toccata

Boccherini, Minuet

Bach, In Thee is Gladness.

God's Time is Best

Prelude & Fugue Em

Franck, Piece Heroique

Bonnet, Chanson sans Paroles

Franck, Chorale Am

Stoughton, Dreams

Weaver, Squirrel

Farnam, Toccata

ar.Lemare, Would God I Were

Boellmann, Gothic Toccata

Lincoln University

*Franck, Chorale Am

Boccherini, Minuet

Bach, Toccata & Fugue Dm

Lemare, Irish Air

Dett, Reflection

Nevin, Will o' the Wisp

Farnam, Toccata

*Fletcher, Festival Toccata

Tartini, Air G

Bach, In Thee is Joy

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Stoughton, Dreams
Rogers, Scherzo
Franck, Cantabile; Piece Heroique.
Glee-Club Concert

Ryder, A Mighty Fortress
Schuetky, Send forth Thy Light
Ivanov, Bless the Lord
Tcherepnin, Praise ye the Name
Palestrina, Adoramus Te
Palestrina, Adoramus Te; O bone Jesu.
Arkadelt, Ave Maria
Dawson, King Jesus is a-listening
There is a balm in Gilead
Soon ah will be done

Purcell, Passing by

Brahms, A tremor's in the branches

From yon hills the torrent

Lasso, My heart doth beg

Dowland, Come come again

Tchaikovsky, Stabat Mater

Steele, Battle Hymn of Republic

Perhaps many of us need to study with Mr. Suthern to learn all over again the difference between music and deadly dull notes.

DR. ALBERT SCHWEITZER

is having his life story done on film by a French company, Dr. Schweitzer himself appearing on the film at its end. Part of the proceeds will go to his African work.

Clarence L. Seubold

ST. JOHN'S EVANGELICAL CHURCH
Louisville, Kentucky

Trinity Episcopal Church

St. Charles County, St. Louis
ROY SCHAFFER, Minister
GRAHAM W. SMITH
Organist and Choir Director

Robert M. Stofer

M. S. M.
Organist and Choirmaster
The Church of the Covenant
Cleveland

Orrin Clayton Suthern II

ORGANIST-CONDUCTOR
Associate Professor of Music
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Lincoln University, Penna.

Charles Dodsley Walker

SAMUEL WALTER

BOSTON UNIVERSITY
Marsh Chapel

Harry B. Welliver

Director, Division of Music
STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA

G. Russell Wing

M. S. M.
Organist and Director
First Congregational Church
La Grange, Illinois

EVENTS FORECAST

Items sent by airmail the day you receive this issue will generally arrive in time for publication in this column next month.

New York City, Hymn Society, 30th anniversary, a 3-day festival, in St. Bartholomew's, Brick Presbyterian, and Blessed Sacrament, featuring persons famous in hymn circles; full details from Hymn Society, 297 Fourth Ave., New York 10, N. Y. Date is probably the middle of May. All events open to the public.

New York City, Richard Weagly recital, Town Hall, May 11, 3:00, paid-admission \$1.80 & \$2.40. Need we tell you who Mr. Weagly is? He's choirmaster of Riverside Church, New York, a tenor soloist in his own right, though we believe he never practices that art in Riverside; in his recital of songs he will be assisted by piano, harp, viola, cello. Mr. Weagly, bless him, is the man who put Riverside's choral music on its feet for the first time. Got \$1.80 or \$2.40 to spare? Better go hear him.

JEAN LANGLAIS

Museum of Art, Cleveland
May 9, 8:15
Mendelssohn, Son. 6: Chorale
Franck, Pastorale
Satie, Messe des Pauvres: 2 mvts.
Falcinelli, Prayer
Litaize, Toccata Veni Creator
Langlais, Hommage a Frescobaldi
R.C.O.

in London passed 16 fellows and 31 associates at the last reported examinations.

WQXR BROADCASTS

May 3, 10, 17, 24, 31, 4:30
Dr. Robert Baker
Bach, Con. Am: Allegro
Rameau-ar.Karg-Elert, Musette; Tambourin.
Bach, Fantasia Gm
Crandell, Carnival Suite
Claire Coci
Bach, Toccata & Fugue Dm;
My Soul Doth Magnify; Abide With Us.
Dupre, Fileuse
Vierne, Son. 1: Finale
Virgil Fox
Handel, Con. 4: Allegro
Bach, Arioso; Toccata F.
Leach, Chollas Dance for You
Dupre, Prelude & Fugue Gm
Hugh Giles
Bach, Prelude Bm
Mereaux, Toccata
Bingham, Sarabande; Rhythmic Trumpet.
Whitlock, Folk tune
Vierne, Son. 2: Allegro
Ernest White
Bach, Concerto G
Willan, Scherzo Bm
Pachelbel, Chaconne Dm

Dupre, Cortege et Litanie

Recitals will be played on the Casavant in Temple Emanu-El, New York City, broadcast by WQXR over both a.m. & f.m., and carried similarly over both by the following 15 stations:

WBIB, WFLY, WFMZ, WFNF, WHCU, WHFL, WHLD, WHVA, WMNY, WMSA, WQAN, WRUN, WVB, WVCN, WCVC. Readers consulting their local newspapers will know if they are within reach of these stations and what the f.m. numbers are.

We believe Hugh Giles was the instigator of the series though he refuses to admit it. WQXR is possibly New York City's outstanding station for good music. Emanu-El is used because the organ is large & good, is easily available, and WQXR already has wire facilities there.

The day & hour are admirable. Every organist, builder, and devotee of the organ should listen to every program and after each send a postcard of thanks to Station WQXR, 229 West 43rd St., New York 36, N.Y. We have all lamented the public's inattention to organ recitals; here's a chance to do something about it. Mr. Giles has done a lot, WQXR is doing a lot; now what will you do? Future recitals of live music played by concert organists on adequate organs will unquestionably be broadcast by WQXR if the public wants them. It's a waste of our space and your time, but we say it anyway, that the Guild has already gotten behind this venture with enthusiasm.

ERNEST WHITE, Mus. Dir.

EDWARD LINZEL, O. & C.

Church of St. Mary the Virgin, New York
May Choral Music

*Mozart, Missa Brevis
di Lasso, Christus resurgens
**Willan, Mag. & Nunc dimittis
Bruckner, Virga Jesse
Rheinberger, O salutaris hostia
Titcomb, Ave verum
Victoria, Tantum ergo
*Henschel, Mass D
Anerio, Christus surrexit
** (Vespers B.V.M.)
Tallis-Giles, Mag. & Nunc dimittis
Bruckner, Tota pulchra es O Maria
Bruckner, O salutaris hostia
Noyon, Benedictus
Gigault, Tantum ergo
*Henschel, Mass C
Gibbons, Hosanna to the Son of David

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**Nanino, Mag. & Nunc dimittis

Lully, Ave voeli manus supernum
Whyte, O salutaris hostia
Bernabei, O sacrum convivium
Lechthaler, Tantum ergo
(Ascension)
Gregorian, Missa Kyrie Fons Bonitatis
*Berthier, Missa Panis Quem Ego Dederō
Philips, Ascendit Deus
**Holmes, Mag. & Nunc dimittis
Schutz, Cantate Domino
Rehm, O salutaris
Corsi, Adoramus Te
Schroeder, Tantum ergo

DON'T BLAME US

"You have probably heard this year's democratic slogan: Honesty is no substitute for experience. Do you know what they are saying about democrats? Democrats never die, they just smell that way." Sent T.A.O. by one of the most important men in the organ world today.

COLLEGE CALAMITIES

Harvard University, for "leftist trends" and "failure . . . to deal summarily with faculty members who have been linked to communist and red-tinged fronts." This from the Oct. 3, 1951, New York Journal-American, reporting Dr. Alexander Hamilton Rice's withdrawal of support from Harvard, a support that cost him \$2,000,000. in the last two decades.

Heinz Arnold

Mus.D., F.A.G.O.

RECITALS

Faculty

Stephens College

Columbia

Missouri

Robert Baker

Sac. Mus. Doc.

First Presbyterian

Temple Emanu-El

Brooklyn

New York

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It was made in a government hospital by disabled and needy ex-service men as a valuable occupational therapy adjustment treatment—and you can't find anyone in the world more deserving of your help. Give at least a dollar for your poppy, five dollars if you can afford it.

CHOIR DID IT

The choir of Richard J. Helms' Second Presbyterian, Kansas City, Mo., sponsored a concert of organ and harpsichord solos by Bruce Prince-Joseph, and made their friends pay the bill by being unnamed sponsors. They took up a collection during intermission, a program-note telling the sponsors to drop their cards (instead of money) in the plate. Cards were also provided for any who wanted to be notified of future music events. Mr. Prince-Joseph's program was the same as on T.A.O.'s Feb. p.54.

CHURCH BUDGETS

New Jersey and Nebraska examples

One is a Methodist, the other Episcopal, both are in the capital cities.

\$9,900. Total budget.
3,500. Minister.
1,490. Sexton & supplies,
1,159. Music & maintenance of organ.
1,550. Coal, light, insurance;
1,000. Maintenance & repairs.

963. Missions of all sorts, which is about right at the tithe basis. But there is a joker in it—\$1,900. "general benevolences and world service," not included in the total budget as given here. In other words, these good people in this ostensibly poor church are

taxed 20% by somebody to give the money to outside causes when very clearly the church needs that \$1,900. for its own services to its own community. Who is responsible for the bolshevik plan of so weakening a church that it can't minister adequately to its own immediate community?

The other:

\$27,118. Total budget;
5,000. Rector and
600. Rector's travel expenses,
1,800. Secretary,
1,500. Sexton,
1,100. Organist,
490. Choir-director,
500. Choir soloists;
2,546. Light, heat, water, supplies;
1,000. Repairs & improvements,
875. Pension fund;
744. Diocesan assessment,
2,316. Missions.

Here the husband is organist, his wife choir-director, so it's all right. Said wife "has a nucleus of four paid soloists and, I think," says said husband, "does a whale of a job on producing fine balance and tone. A short rehearsal with organ Sunday morning, after regular midweek rehearsal with piano, brushes off many ragged ends and is of great help to me in the matter of registration." It's a part-time job as in all small-budget churches—meaning about 99% of

them. The money comes from:

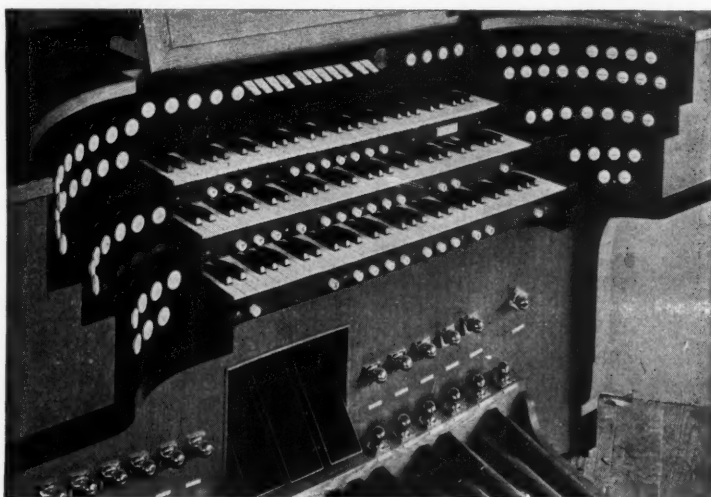
\$20,916. Pledges,
1,000. Loose offerings,
1,500. Christmas & Easter offerings,
2,117. Investment income.
This 1952 budget asks a 25% increase over 1951.

DR. HERBERT E. HYDE

of Balboa University faculty has been appointed also to the First Presbyterian, La Jolla, Calif. He was soloist with the San Diego Philharmonic in Borowski's Allegro de Concert for orchestra & organ, which he had played some years ago with the Chicago Symphony; it's still in manuscript but is "a nice work and very effective." As most readers know, it was Dr. Hyde who helped make Chicago famous by being organist of St. Luke's in Evanston for some thirty years.

RICHARD PURVIS

announces "the world premiere of a recently discovered" Suite for Musical Clock by Handel, in his April 19 & 20, 1952, recitals in Legion of Honor Palace, San Francisco, Calif. It was written "to be played on bells and a miniature organ, encased in a most ingenious mechanical clock built by Charles Clay." Mr. Purvis discovered the music, now to be published, and played it "in honor of the Legion's fine exhibition on Time and Man" which includes some 300 time-keeping devices.



THE ORGOBLO IN CLEVELAND HEIGHTS, OHIO

This interesting console of the Holtkamp organ in the Fairmount Presbyterian Church in Cleveland Heights was installed in 1941. The organ is powered by a 5HP Orgoblo.

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The Spencer Orgoblo has wide clearances, low peripheral speeds, high efficiencies. Built like a bridge, they are all-metal and rust resistant. Ask for the bulletins.

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RECITAL PROGRAMS

Spelling is the responsibility of those sending programs; the purpose here is partly to index current repertoire, partly to show what kind of programs are being offered by those who have made their names prominently known to our readers. Those who do not like comments published with the program can get what they want merely by skipping such comments; they may not deprive others who want them.

*WALTER BAKER
Christ Church, Devonshire, England
Bach, Gigue Fugue; O God Have Mercy;
Son. 6: Vivace.

WILLIAM G.
BLANCHARD
Organist
Pomona College
Claremont California

John F. Callaghan
Mrs. M., A.A.G.O.
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Detroit 21, Mich.

Charles Harlan Clarke
B. Mus.
Organist & Choirmaster
GREGORIAN CHANT
ST. THOMAS CHURCH
ANN ARBOR, MICH.

Clarence Dickinson
CONCERT ORGANIST
Organist and Director of Music, The Brick Church;
Director-Emeritus and Member of Faculty
School of Sacred Music, Union Theological Seminary
NEW YORK CITY

Charles H. Finney
A.B., MUS.M., F.A.G.O.
Chairman, Division of Music & Art
HOUGHTON COLLEGE
and Wesleyan Methodist Church
Houghton, New York

Maurice Garabrant
M.S.M., F.T.C.L., MUS.DOC.
Organist and Director of Music
CHRIST CHURCH, CRANBROOK
BLOOMFIELD HILLS
MICHIGAN

Reubke's Sonata
Karg-Elert, Soul of the Lake
Vierne, Scherzetto
Dupre, Berceuse; Spinning Song.
Mulet, Toccata
DR. CYRIL BARKER
First Presbyterian, Monroe
Dedicating Moller Organ
Weitz, Fanfare & Gothic March
Edmundson, Prelude on Corelli Theme
Bach, Once He Came
Fantasy-Adagio-Fugue C
Franck, Pastorale
Vierne, Will o' the Wisp
Liszt, Ad Nos
Crawford, Cerbadoc Putnamos
Simonds, As Now the Sun's
Whitlock, Toccata
ROBERT BARLEY
Broadcasts over WORK
Four Programs on a Balduin

*Banks, Beyond the Aurora
Bach, God's Time is Best
Boex, Marche Champetre
Bornschein, French Clock
*Thompson, American Soldier
Wolstenholme, Allegretto
Wagner, Pilgrims Chorus
Delbruck, Berceuse A
*Purcell, Trumpet Voluntary
(Piano solo)
Torres, Canzonetta
*Grieg, Triumphal March
Daquin, Noel for Flutes
Kinder, Caprice

If the purpose was to please and entertain the public, these four must have done it excellently.

MADGE WOODWARD CLAYTON
First Methodist, city not named
Clerambault, Adagio Maestoso

Corelli, Sarabande
Pachelbel, Magnificat
Buxtehude, Puer Natus
Bach, Two Choralpreludes
Purvis, Communion
Rowley, Benediction
Marriott, Cathedral at Night
Dickinson, Berceuse
Franck, Piece Heroique

Program "sponsored by the music interest group of the Church."

*DAVID CRAIGHEAD

First Congregational, Portland
Daquin, Noel Suisse
Buxtehude, How Brightly Shines
Mozart, Andante F
Willan, Int.-Passacaglia-Fugue
Bach, Prelude & Fugue D
Sowerby, Carillon
Rameau, Rollcall of Birds; The Hen.
Bach, Dearest Jesus We are Here
Durufle, Suite 5: Toccata

Recital supported by several hundred persons & firms whose names were printed on the program.

MARIAN REIFF CRAIGHEAD
First Presbyterian, San Diego

Bach, Fantasia G
Mozart, Et Incarnatus Est; Fantasia Fm.
Schumann, Two Canons; Sketch Fm.
"Speculum Vitae," Peeters
Dupre, Crucifixion; Resurrection.

The Peeters was a 'Poem for Organ and Voice.' Program supported by some 30 patrons and 300 subscribers, names printed on program.

*VIRGIL FOX

Symphony Hall, Boston
Bach, Toccata & Fugue Dm;
In Dulci Jubilo; Arioso; Toccata F.
Corelli, Sarabande
Brahms, Two Choralpreludes
Reubke's Sonata
Vierne, Son. 2: Scherzo
Langlais, Chant de Paix
Reger, How Brightly Shines

Program sponsored by some 200 patrons, names on the second page. Same program played two days later in Albany, N.Y., spon-

sored by 18 individuals and, of all things, the Choir Guild of another church; credit also to organbuilder.

GEORGE MARKEY
St. James, La Jolla
Handel's Concerto 5; Arioso.
Bach, Son. Cm: Allegro
Fantasia & Fugue Gm
Ducasse, Pastorale
Vierne, Scherzo
Simonds, Dorian Prelude
Lucke, Allegretto
Reger, Toccata

CLAUDE L. MURPHREE
First Methodist, Ft. Walton
Handel's Firework Music
Bach, Two Choralpreludes

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Head of Organ Department
Cleveland Institute of Music

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THE BACH CIRCLE
THE HANDEL CHOIR
Baltimore Maryland



Captain Raymond Harvey Medal of Honor



The 17th Infantry Regiment was attacking Hill 1232 near Taemidoug, Korea. Charlie Company, Captain Harvey commanding, was moving up when dug-in Red guns pinned it down. Calling for covering fire, Captain Harvey advanced alone, wiped out four machine gun emplacements. He caught a bullet through the lung. But he stayed until sure the objective had been won.

"In Korea," says Captain Harvey, "we stopped aggression by united strength. You were helping—every time you bought a Defense Bond. Because your Defense Bonds were doing more than just helping keep you and your country financially stable. They were backing us up in the field with American production power."

"I hope you'll go on buying Bonds—many, many of them. For your Bonds—and our bayonets—are making America strong. And in today's cold-warring world, peace is only for the strong."

Remember that when you're buying bonds for national defense, you're also building a personal reserve of cash savings. Remember, too, that if you don't save regularly, you generally don't save at all. Money you take home usually is money spent. So sign up today in the Payroll Savings Plan where you work, or the Bond-A-Month Plan where you bank. For your country's security, and your own, buy U. S. Defense Bonds now!

**Peace is for the strong...
Buy U.S. Defense Bonds now!**



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Prelude & Fugue Am
Haydn's Musical Clocks
Russell, Song of Basket-Weaver
Franck, Prelude-Fugue-Variation
Purvis, Forest Green; Dearest Jesus.
Bedell, Irish Pastel
Fletcher, Fountain Reverie
Bonnet, Concert Variations

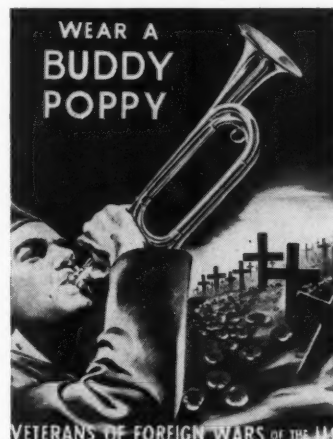
Recital sponsored by the Woman's Club and ostensibly paid for by grafting on 38 business houses for that many "advertising" cards printed on the program. Paid-admission, \$1.00 each, children 50¢. "This same day I played for and talked to about 200 grammar-school kids, giving them Schubert's March Militaire and Serenade, Offenbach's Barcarolle, Weaver's Squirrel, a Stephen Foster medley, and Parade of the Wooden Soldiers. Lots of fun." Fun for the kids too.

*ROBERT NOEHREN
Southern Baptist Seminary
Sweetinck, Variations
Couperin, Chaconne
Clerambault, Dialogue
Bach, Prelude & Fugue D
Brahms, Herzlich Thut Mich
Franck, Chorale Am
Maleingreau, Praterium Tumult
Vierne, Scherzetto
Karg-Elert, Reed-Grown Waters
Reger, Fantasia & Fugue Dm
BARBARA H. RICHARDSON
First Congregational, Steubenville

Stainer, Fantasia
Bach, Prelude & Fugue F
Come Sweet Death
Fletcher, Fountain Reverie
Nevin, Toccata Dm
Dvorak, New World Largo
Massenet, Angelus
Debussy, Maid with Flaxen Hair
Hastings, Love's Greeting
Parmentier, Desert Caravan
Gaul, Foot of Fujiyama
Fletcher, Festival Toccata

Admitted here in spite of the fact the young lady is in her teens and a pupil (of J. Sheldon Scott, hopes to enter Oberlin next fall) and because of the fact that all her selections were wisely chosen within her own capacity to interpret. "Drew a capacity house and I spent the first half of the recital dragging up chairs from the basement to seat late-comers."

RICHARD ROSS
Brown Memorial Church, Baltimore
Bach, Gigue Fugue; Two Choralpreludes;
Toccata F.
Brahms, O Sacred Head
Schumann, Sketch Fm
Reubke's Sonata
Milhaud, Pastorale



WEAR A BUDDY-POPPY

Every penny you pay goes to the needed help of our nation's disabled veterans, their dependents, and those of veterans who gave their lives in wars our nation forced them into. All collectors are volunteer and in so far as humanly possible honest in turning over all receipts to the Veterans of Foreign Wars.

Dupre, Toccata on Ave Maris Stella
He Remembering His Mercy
Vierne, Son. 1: Finale
CARL WEINRICH
Washington University
Buxtehude, Prelude-Fugue-Chaconne C
How Brightly Shines
Sweetinck, Fantasy Echo Style
Bach, Three Choralpreludes; Passacaglia.
Haydn, Three Pieces for Mechanical Clock
Honegger, Fugue Csm
Hindemith's Sonata 1

Seven of the programs here, coming in printed copies, got the emphasis reversed to mere title; David Craighead and Virgil Fox had it right, composer first, title second. Four were thoughtful enough to give credit to the organbuilder.

FOR SALE

CONNSONATA Electronic Organ, Model 2A2, 32-note pedalboard, 2 expression pedals, walnut case with tone cabinet. Save \$1,000. Must be sold to settle estate. Write R. G. Otto, 15172 Arden, Plymouth, Michigan.

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Ohio

GEORGE FAXON
is announced as head of the New England Conservatory's evidently new venture into a course on the Hammond electrotone, a sample of which has been installed.

GILBERT MACFARLANE
has been appointed to Christ Church Cathedral, Louisville, Ky.

LESLIE P. SPELMAN
acting director of the School of Music of Redlands University presented eight of his students in an organ concert in connection with the first spring festival of the arts, late in April 1952. He will soon be enjoying a new music building, complete with all necessities including a 3m organ.

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Rockefeller Memorial Chapel
University of Chicago

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SUMMER COURSES

Complete list of all courses advertised in these pages for the current season.

American Conservatory, organ, choir-work, theory, Chicago, Ill., June 23 to Aug. 2; in this issue.

Grace Leeds Darnell, children's choirs, Flemington, N.J., July 7 to 17; Feb. page 40. 64.

Fort Worth Conference, Protestant-church music, Fort Worth, Texas, June 9 to 13; Feb. 36.

Juilliard School of Music, organ, church music, choral conducting, New York City, June 30 to Aug. 8; Jan. 10.

Organ Institute, concentrating on organ, master-classes with specialists, Austin, Texas, July 7 to 26, Andover, Mass., July 28 to Aug. 16; Feb. 37, 64.

Peabody Conservatory, full course, organ with Richard Ross, Baltimore, Md., June 23 to Aug. 2; Feb. 36.

School of Sacred Music, choral work in all church-music branches, private organ, voice, theory instruction, New York City, July 7 to Aug. 15; Jan. 8.

Wa-Li-Ro, boychoir work, Put-in-Bay, Ohio, June 23 to 27; Feb. 62, 64.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, under direct teaching of Dr. John Finley Williamson, Princeton, N.J., July 21 to Aug. 10; Feb. 45, 64.

M. P. MOLLER INC.
announces the following installations:
Burlington, N.C., Front Street Methodist, 3-39, organist Alyse Smith.

Findlay, Ohio, Evangelical United Brethren, 2-24, organist Mrs. H. M. Kirk.
Greenwich, Conn., Christ Church, 4-59, organist Claude Means.

Jackson, Miss., First Presbyterian, 3-37.
Lambertville, N.J., First Presbyterian, 3-27.
Lynchburg, Va., First Presbyterian, 3-49, organist Bernard Williamson.

Do., Rivermont Baptist, 3-51, organist Mrs. J. L. Staples.
Patterson, N.J., Third Christian Reformed, 2-26.

WICKS ORGAN CO.
announces an unusual contract:
Seattle, Wash., University Presbyterian, 4-82, organist Milton Johnson, Lauren B. Sykes consultant for the Church.

ORCHESTRA COMPOSERS
Musical America compiled figures on compositions by Americans performed by 25 leading orchestras; there were 31 new American works last season. In the following, the first figure is the number of works, the second the number of performances; we prelude the Americans with a few others as a gauge:

Beethoven, 28—380
Mozart, 59—290
Wagner, 26—230
Bach, 37—220
Handel, and Mahler, 5—48 each
Franck, 3—40 (good?)
Gershwin, 4—56
Barber, 6—42
Dello Joio, 3—20
Hanson, 4—18
Piston, 2—9
Griffes, 2—6

We omit some whose names have been much too often associated with Russianism.

POPULATION SHIFT
The World Jewish Congress in March 1952 published some figures:

1,200,000 Jews in America in 1900;
6,000,000 Here at end of 1951.
8,900,000 Jews in Europe in 1900;
2,700,000 There at end of 1951. It is a glorious tribute to Christianity to give them safe asylum here in such numbers; it will be an even more glorious tribute to Christianity if it defends its own principles as valiantly as those of others.

Alexander

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Multnomah School of the Bible
Portland Symphonic Choir
Portland Symphony Orchestra
Portland, Oregon

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Shreveport, Louisiana

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